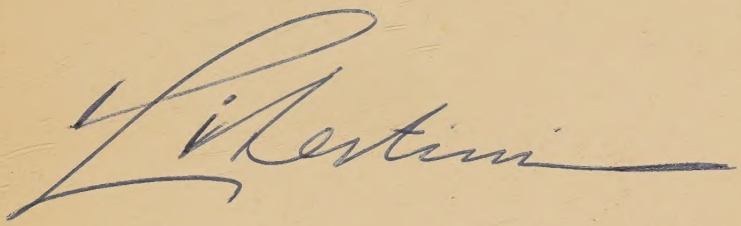
Letters & Letter Construction

F. J. Trezise

James J. Libertini
— ARTIST —
Graystone & Tyson Rds.
White Hall, Md. 21161



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LETTERS AND LETTER CONSTRUCTION

LETTERS & LETTER CONSTRUCTION

WITH CHAPTERS ON DESIGN
& DECORATION

By F. J. TREZISE

FULLY ILLUSTRATED
BY W. E. STEVENS
AND OTHERS

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PREFACE

IN the preparation of this work, the aim has been to furnish what might be termed as "workable" material — not only to show the various alphabets, but to show their use in connection with the various forms of design.

Much of the text herein will seem exceedingly elementary to the proficient letterer and designer. The aim, however, is to reach the student in search of information, and for this reason he, rather than the critic, has been kept in mind.

As aids in learning the construction of letters, the diagrams shown with some of the alphabets have proved exceedingly useful to beginners, as have also the diagrams relative to the application of the principles of design. The plates showing characteristic decoration of various peoples and periods are shown with a view of enabling the designer to readily procure ornamentation suited to his needs.

To those who have kindly assisted in the preparation of this work the author hereby acknowledges his indebtedness.

F. J. T.

CONTENTS

CHAPTER I. Roman Capitals . . 13

CHAPTER II. Roman Lower-case . 37

CHAPTER III. Italic 47

CHAPTER IV. Gothic 63

CHAPTER V. Lettering in Design . . 97

CHAPTER VI. Decoration . . . 113

Miscellaneous Decoration . . . 135

Type Alphabets . . . 145

LIST OF ILLUSTRATIONS

		PAGE
1.	Roman Capital Letters. W. E. Stevens	16
2.	Diagram Showing Method of Construction of Roman Capitals	17
3.	First Stage of Sketching-in Letters	18
4.	Completed Letter in Pencil	18
5.	First Stage of Inking-in Letters	19
6.	The Finished Letters	19
7.	Heavy Roman Letters. F. J. T.	20
8.	Heavy Roman Capitals, with Square Serifs. F. J. T.	21
9.	Heavy Roman Capitals. Norman P. Hall	22
10.	Roman Capitals from German Sources. W. E. Stevens	23
11.	Roman Capitals from German Sources. Ned Hadley	24
12.	Capitals from French Sources. Ned Hadley	25
13.	Modern German Letters. F. J. T.	26
14.	Roman Capitals with Decoration to Harmonize. F. J. T.	27
15.	Capitals Derived from Lower-case Forms. Thomas Wood Stevens	28
16.	Roman Capitals with Appropriate Decoration. Ned Hadley	29
17.	Roman Capitals in Headings. W. Enright	30
18.	Light Roman Capitals in Heading. F. J. T.	31
19.	Roman Capitals in Heading. Ned Hadley	31
20.	Roman Capitals in Appropriate Decoration. A. T. Gaumer	31
21.	A Free Treatment of Roman Capitals. F. J. T.	32
22.	Cover-page. F. W. Goudy	32
23.	Roman Capitals on Poster. F. J. T.	33
24.	Roman Capitals in Design. F. J. T.	34
25.	Roman Letters in Pleasing Decoration	35
26.	Roman Letters in Design	36
27.	Roman Lower-case Letters. W. E. Stevens	38

List of Illustrations PAGE

28. Diagrams Showing Construction of Roman Lower-case 39
29. A Roman Lower-case Alphabet. Norman P. Hall 40
30. Alphabets from German Sources. F. J. T. . 41
31. Lower-case Roman. Oswald Cooper . . . 42
32. Lower-case Roman. Oswald Cooper . . . 43
33. Lower-case Roman. Oswald Cooper . . . 44
34. Heading and Lower-case Roman. W. Enright 45
35. Heading and Lower-case Roman. G. Baumann 45
36. Italic Alphabets. W. E. Stevens 48
37. Diagram Showing Construction of Italic Alphabets 49
38. Italic Capitals. F. J. T. 50
39. Italic Lower-case. F. J. T. 51
40. Italic Capitals, with Extreme Slant. Thomas Wood Stevens 52
41. Italic Letters from German Sources. F. J. T. 53
42. Italic Alphabets. W. E. Stevens 54
43. Book-page in Italic, with Harmonious Decoration. F. J. T. 55
44. Title-page to Match. Page shown on 43. F. J. T. 56
45. Italic Lettering and Book-page. Oswald Cooper 57
46. Italic Letters in Cover Design. W. E. Stevens 58
47. Italic Letters in Cover Design. Ned Hadley 59
48. Italic Letters in Decorative Page. F. J. T. . 60
49. Italic Letters in Letter-head Design. W. E. Stevens 61
50. Italic Letters in Envelope Corner-card Design. Oswald Cooper 61
51. Booklet Cover in Italic. Harry L. Gage . . 62
52. Gothic Alphabets. F. J. T. 64
53. Engravers' Old English Type 65
54. The Uncial Letter. Fred Stearns 66
55. Old Italian Gothic. Fred Stearns 67

56. Abbey Text Type 68
57. "Rundschrift" Gothic. Harry L. Gage . . 69
58. Gothic Initials. F. J. T. 71
59. Gothic Initials. F. J. T. 72
60. Gothic Initials. F. J. T. 73
61. Page Design in Gothic Letters. Ned Hadley 75
62. Cover Design in Gothic. G. Baumann . . 76
63. Cover Design in Gothic. Will Bradley . . 77
64. Cover Design in Gothic. Will Bradley . . 78
65. Cover Design in Gothic. T. B. Hapgood . 79
66. Cover Design in Gothic. F. W. Goudy . . 80
67. Cover Design in Gothic. I. R. Henri . . . 81
68. Cover Design in Gothic. E. B. Bird . . . 82
69. Catalogue Cover in Gothic. Ned Hadley . 83
70. Catalogue Cover in Gothic. A. T. Gaumer . 84
71. Heading in Gothic. W. Enright 85
72. Heading in Gothic. W. Enright 85
73. Heading in Gothic. W. Enright 85
74. Title-page in Gothic. Ned Hadley . . . 86
75. Program Title-page. Paul J. Peters . . . 87
76. Advertisement in Gothic Type 88
77. Advertisement in Gothic Type 89
78. Gothic Lettering. Thomas O'Shaughnessy . 90
79. Gothic Lettering in Design. Ralph Fletcher Seymour 91
80. Gothic Lettering. F. J. T. 92
81. Gothic Lettering. F. J. T. 93
82. Gothic Lettering. W. E. Stevens 94
83. Gothic Lettering. F. J. T. 95
84. Roman Capitals in Appropriate Decoration. F. J. T. 98
85. Italic Letters in Appropriate Decoration. F. J. T. 99
86. Gothic Letters in Appropriate Decoration. F. J. T. 100
87. Diagram Showing Method of Enlarging a Panel 103

PAGE

88. Suggestions Regarding Preliminary Sketches . 105
89. Proportion in the Division of a Rectangle . 107
90. An Illustration of Improper Spacing . . . 109
91. An Illustration of Even Spacing 109
92. A Few Examples of Letters Tied Together in Order to Gain Space 111
93. The Construction of an Initial Letter . . . 114
94. Suggestions for Conventionalized Forms . . 115
95. Strengthening Intersections in a Design . 116
96. Patterns of Tints for Mechanical Shading . 117
97. The Ben Day Process of Mechanical Shading 118
98. The Ben Day Process of Mechanical Shading 119
99. A Section of a Repeating Border 120
100. The Completed Border from Pasted Proofs . 121
101. The Ben Day Process of Mechanical Shading 122
102. Reversing Half of Border to Complete Page 123
103. Egyptian Decorative Forms 124
104. A Plate of Greek Decoration 125
105. A Plate of Roman Decoration 126
106. A Plate of Celtic Decoration 127
107. Decoration from Illuminated Manuscripts . 128
108. A Plate of Renaissance Decoration . . . 129
109. Symbols and the Subjects They Represent . 130
110. Miscellaneous Decorative Forms 131
111. Ribbons in Decorative Forms 132

Caslon Old-style Type 147
Caslon Old-style Italic Type 148
Caslon Bold Type 149
Cheltenham Type 150
Cheltenham Bold Type 151
Cheltenham Bold Italic Type 152
Hearst Type 153
Hearst Italic Type 154
Bookman Type 155
Roycroft Type 156
Plymouth Italic Type 157
Pabst Type 158

CHAPTER I

ROMAN CAPITALS.

HE alphabets which we use to-day all trace their parentage to what is known as the Old Roman capital letter. This letter, which was, in all probability, evolved from the Egyptian — through the Phœnician and Greek — reached, some two thousand years ago, a state of perfection of design which has since been unsurpassed, although the period of the Renaissance gave it a greater freedom of application.

The letters in use to-day may be divided into four general classes, known to printers and allied craftsmen as roman, italic, text and gothic. This nomenclature, however, is really incorrect and confusing. The letter forms which the printer designates as "text" are, in reality, gothic — by reason of their history and association with the gothic forms in art — while the letter designated by the printer as "gothic" is, in reality, a block letter, without serifs, and with elements of equal weight.

The roman capitals, 1, are practically the same in design as the lettering used by the Latin scribes in early manuscripts and by the ancient stonecutters for inscriptions on memorial arches, buildings, etc. From the nature of its shape and from the uses to which it was originally put, the roman capital is necessarily a formal letter, and

its most pleasing use in typography is found in the designing of the cover or title-page of a formal piece of printing, such as a library catalogue, art institute catalogue, or work of this sort.

The first thing that attracts the attention in connection with roman capitals is the fact that the letters consist of light and heavy elements. The distribution of these elements may at first seem confusing, but when we consider that the ancient scribe wrote with a reed sharpened to a flat point and held in a vertical position, we will readily see the reason for this. Make a few letters with a stub pen, and the principles of accent with their exceptions will at once become apparent.* They are as follows:

All vertical lines are heavy.

All lines which slope downward from left to right are heavy (with exceptions to be noted later).

All horizontal lines are light.

All lines sloping upward from left to right are light, for the reason that they are made with the upward stroke of the pen (excepting the middle stroke of the letter Z).

The vertical elements in the letter N, the first vertical in the letter M, and the last vertical in the letter U are light, and are exceptions to the first rule. If, however, we bear in mind that these elements if made with a reed would be upward strokes, and that originally the elements in the M and N were sloped, the reason for these exceptions becomes apparent.

After making a few letters with a stub pen the question of the lack of serifs naturally comes up. The serifs

* Various different arrangements and distributions of these thick and thin lines have at times been attempted, but the result has been in every case a failure to produce a style that will equal the classic roman letter in excellence of color distribution or in legibility.

were added by the stonecutters. The fact that they could not draw a V-shaped cut in stone to a square end that would define itself by a shadow led to the making of a chisel cut along the guide line at the end of the element. The stone breaking away in the corner formed by the intersection gave the serifs the round effect.

Mathematical rules for the formation of letters are of little value. The student must learn by the exercise of his own judgment. A few general rules may, however, be given:

The roman capitals may be said to be based upon the square. The letter A, it will be noticed, is just about as wide as it is high.

The letters B, E, F, I, L, P, S, J and U are usually classed as narrow.

W and M are extra wide.

The round letters, C, D, G, O and Q should always be given full width.

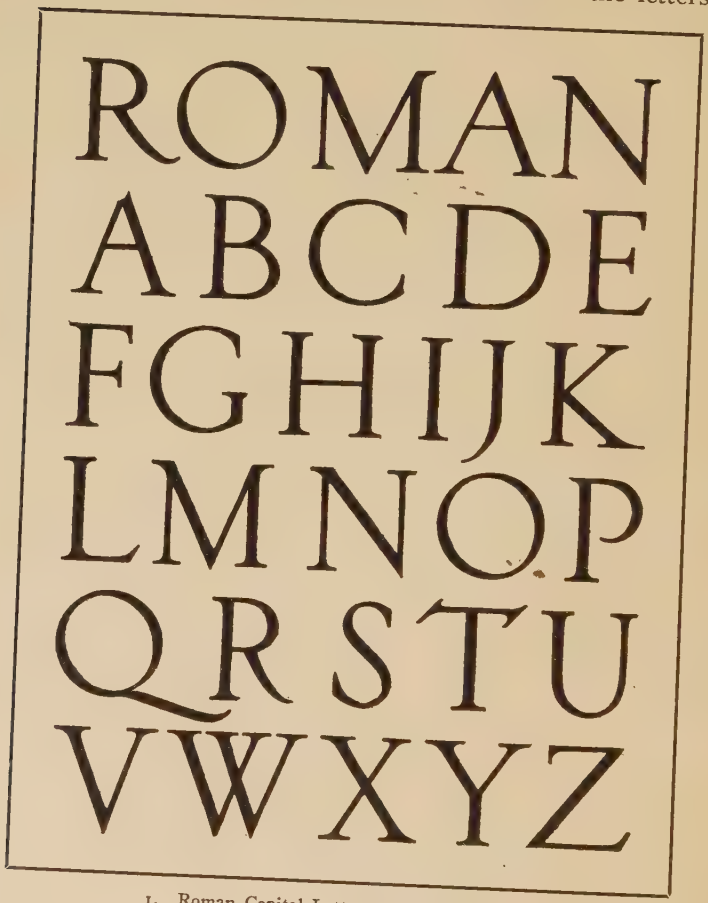
The balance of the letters should be full width or a trifle more.

On account of an optical illusion the letters which come to a point (A, when it is brought to a point, V, M, N and W) will not seem to be of full height unless the points cross the guide-lines. The same is true of the letters which are round at the top or bottom (C, G, O, S and U), although to a lesser degree.*

* Some idea of the proportionate variations required to counteract the optical illusions of the letters above named may be obtained from the practice of typefounders. In making the designs for a font of type, it has been customary to first draw each letter at a very large size. Taking an arbitrary height of twelve inches as a standard, the points of A and V were made to extend about three-quarters of an inch above or below the guides, the letter O was run over about half an inch at both top and bottom, and the points of the W were made to project about the same distance.— *Frank C. Brown, in "Letters and Lettering."*

The width of the heavy element is about one-tenth of the height of the letter; the weight of the light element is about two-fifths that of the heavy element.

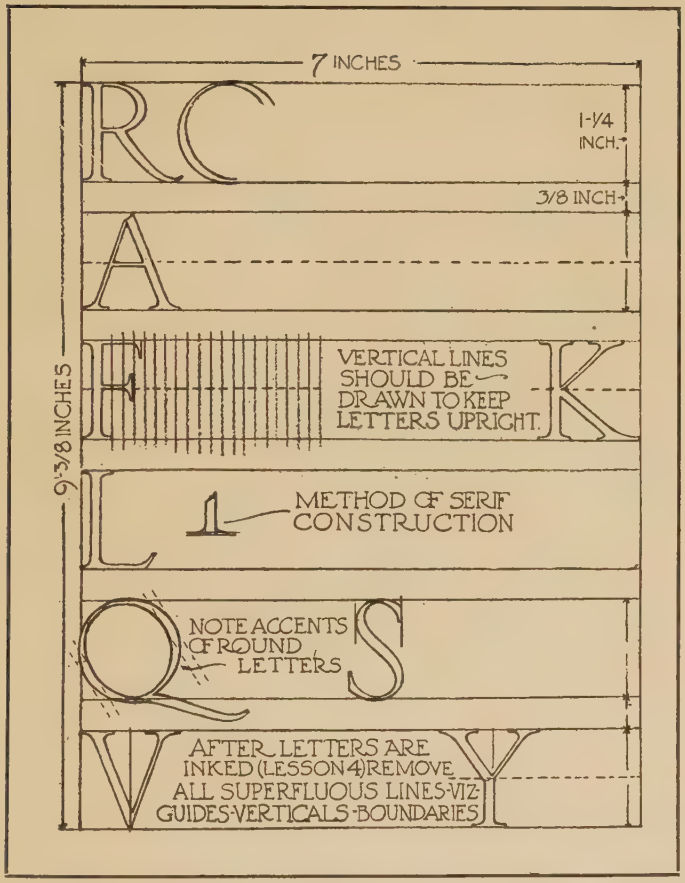
The inner side of the vertical element in the letters



1. Roman Capital Letters. W. E. Stevens.

B, D, E and L should be rounded into the horizontal element at the bottom, making the letter more structural.

Care should be taken to form the serif into a graceful curve and not have it angular.


7 INCHES
9·3/8 INCHES
1-1/4 INCH.
3/8 INCH
VERTICAL LINES SHOULD BE DRAWN TO KEEP LETTERS UPRIGHT.
METHOD OF SERIF CONSTRUCTION
NOTE ACCENTS OF ROUND LETTERS
AFTER LETTERS ARE INKED (LESSON 4) REMOVE ALL SUPERFLUOUS LINES-VIZ GUIDES-VERTICALS-BOUNDARIES

2. Diagram Showing Method of Construction of Roman Capitals.

For the benefit of the beginner in lettering, the diagram shown in 2 has been introduced as an aid to the construction of the roman alphabet, 1. Before discussing it, however, a consideration of the materials neces-

3. First Stage of Sketching in Letters.

sary to its construction will be of help. One should have a drawing-board, T-square, ruler, pencil, and pen and ink. Some experience will be necessary to determine just what pen is best suited to individual needs, but the one most in favor seems to be the Gillott No. 303. If it is found to be too stiff, annealing it in the flame of a match will give it the desired flexibility. India ink, of which there are several varieties on the market, should be used. Bristol board gives the best surface for lettering, although there are many different varieties of board and paper of varying surfaces suitable to this work.

4. Letters Completed in Pencil.

The diagram in 2 will show the manner in which the sheet is to be ruled off for the drawing of this alphabet. The length and height of lines, space between lines, etc., are designated in inches and fractions thereof. This will permit of the letters forming the alphabet being 1¼

inches in height, with ⅜ of an inch between lines. The dotted line centered between the guide-lines is for the waistline of the letters, all of which, with the exception of that in the letter A, should be directly above this dotted

5. First Stage of Inking-in Letters.

line. The waistline in the letter A should be directly below the dotted line. In other words, the bottom of the waistline should be on the dotted line in all letters except A; the top of the waistline in the letter A should be on the dotted line. Vertical lines should be drawn between all the guide-lines, not for use in the formation of the letters, but as guides to keep the letters upright.

Then sketch in the letter loosely, as shown in 3. When you have secured the proper position of the letters, clear away the superfluous construction lines and draw out the serifs clearly, as shown in 4. Be careful to space the letters as nearly as possible like the copy.

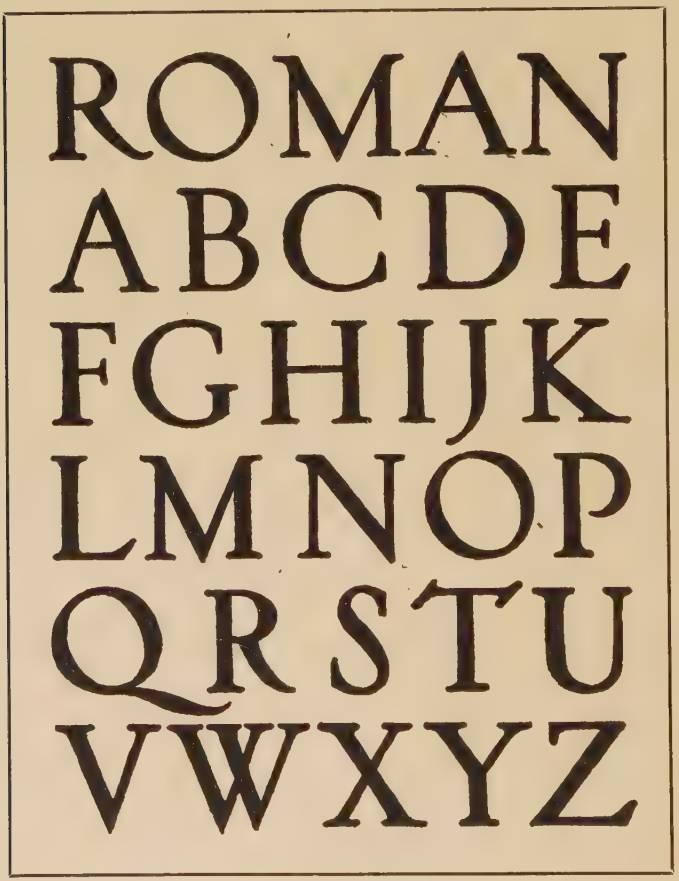
6. The Finished Letters.

Be careful that the elements do not vary in size in different parts on the page.

Be careful that the round letters are not condensed or extended, but are as nearly round as you can make them.

Do not make the pencil lines too heavy. If you do you may have trouble when inking in the letters.

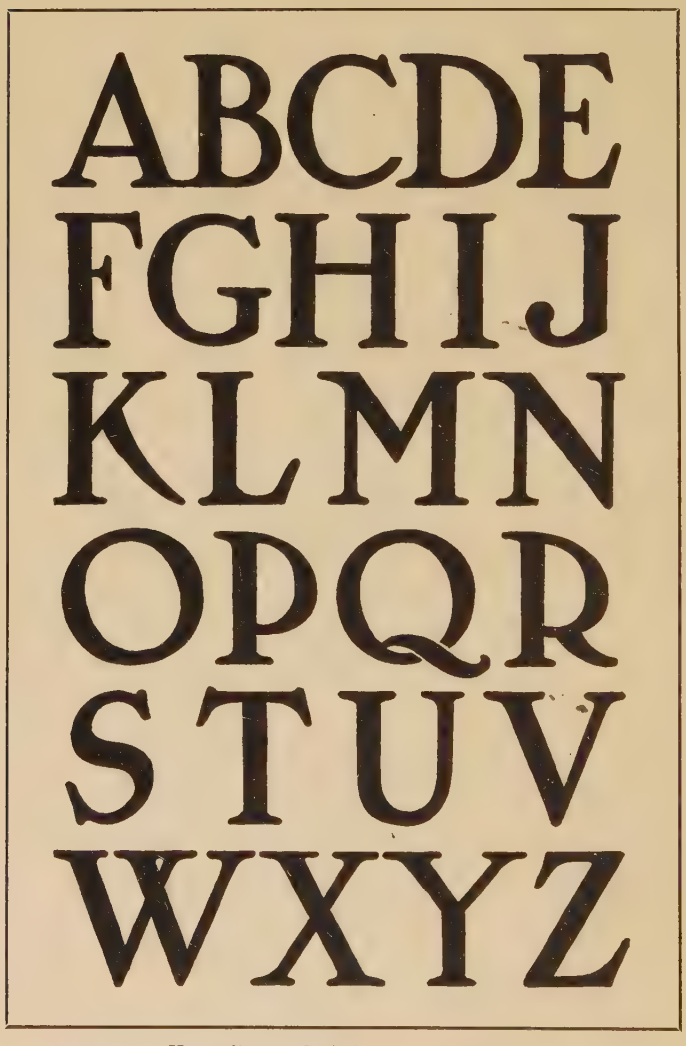
S is a very difficult letter to construct, and should be practiced assiduously. Its form and sense of balance



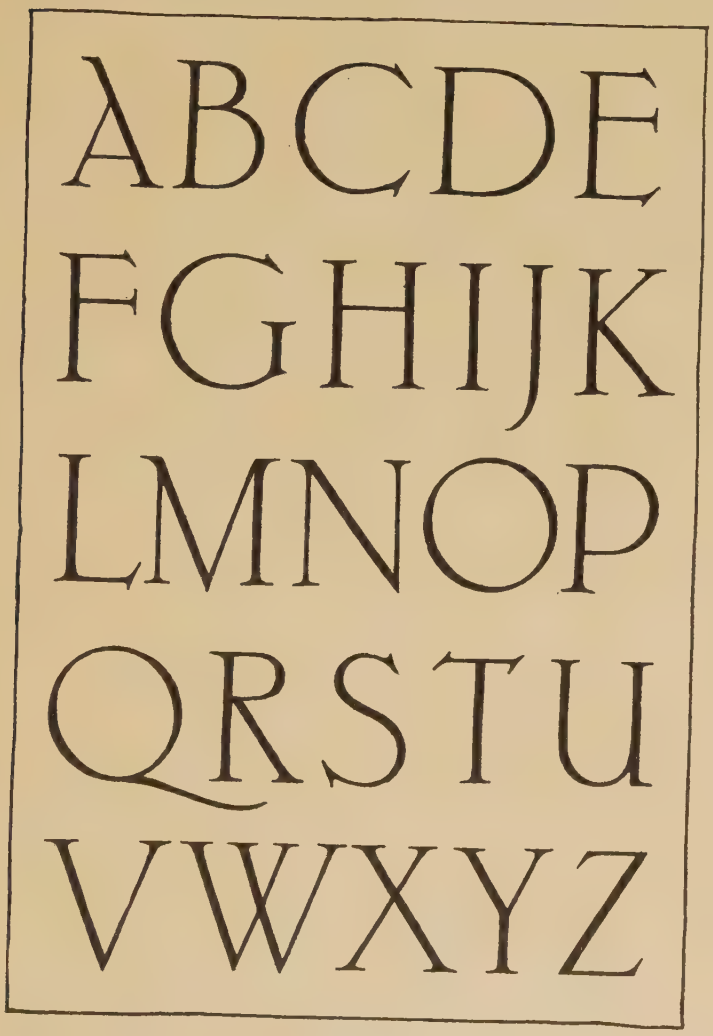
7. Heavy Roman Letters. F. J. T.

depend not so much on the accuracy of the two semi-circular lobes which compose it, as on their relation to each other and the even merging of the two into the central accented stroke. Note that the upper part is

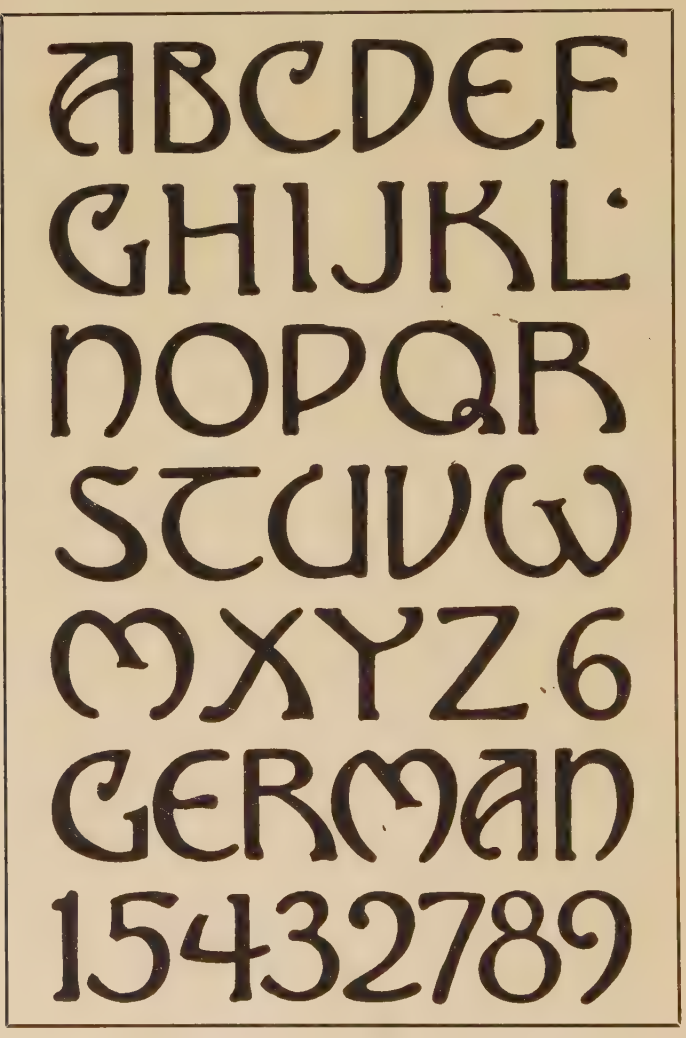
8. Heavy Roman Capitals with Square Serifs. F. J. T.



9. Heavy Roman Capitals. Norman P. Hall.



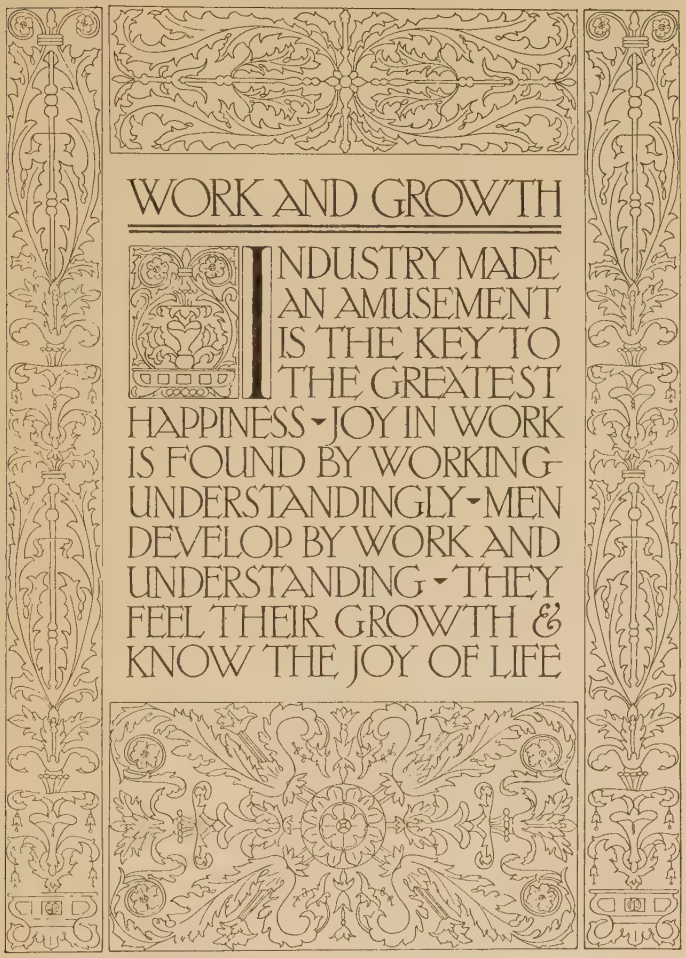
10. Roman Capitals from German Sources. W. E. Stevens.



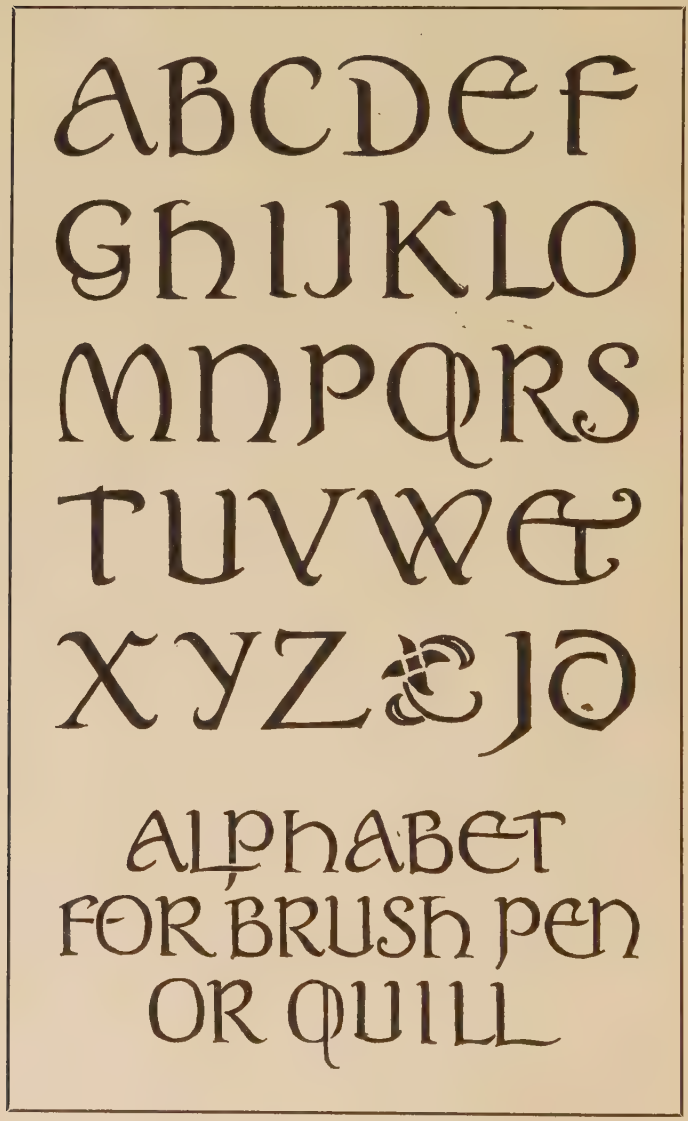
11. Roman Capitals from German Sources. Ned Hadley.

12. Capitals from French Sources. Ned Hadley.

13. Modern German Letters. F. J. T.


WORK AND GROWTH
INDUSTRY MADE AN AMUSEMENT IS THE KEY TO THE GREATEST HAPPINESS - JOY IN WORK IS FOUND BY WORKING UNDERSTANDINGLY - MEN DEVELOP BY WORK AND UNDERSTANDING - THEY FEEL THEIR GROWTH & KNOW THE JOY OF LIFE

14. Roman Capitals with Decoration to Harmonize. F. J. T.



15. Capitals Derived from Lower-case Forms.
Thomas Wood Stevens.

16. Roman Capitals in Appropriate Decoration. Ned Hadley.

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17. Roman Capitals in Headings. W. Enright.

18. Light Roman Capitals in Heading. F. J. T.

slightly smaller than the lower, and that the accents fall in the center of the letter, while at the same time the two curves are nearly semi-circular.

The letter W is composed of two V's superimposed.

19. Roman Capitals in Heading. Ned Hadley.

Its width is determined by the amount of lap, which is variable, depending, of course, on the necessity of condensing or extending the letters of a line to fill definite space. The form should not be so condensed that the two

20. Roman Capitals in Appropriate Decoration. A. T. Gaumer.

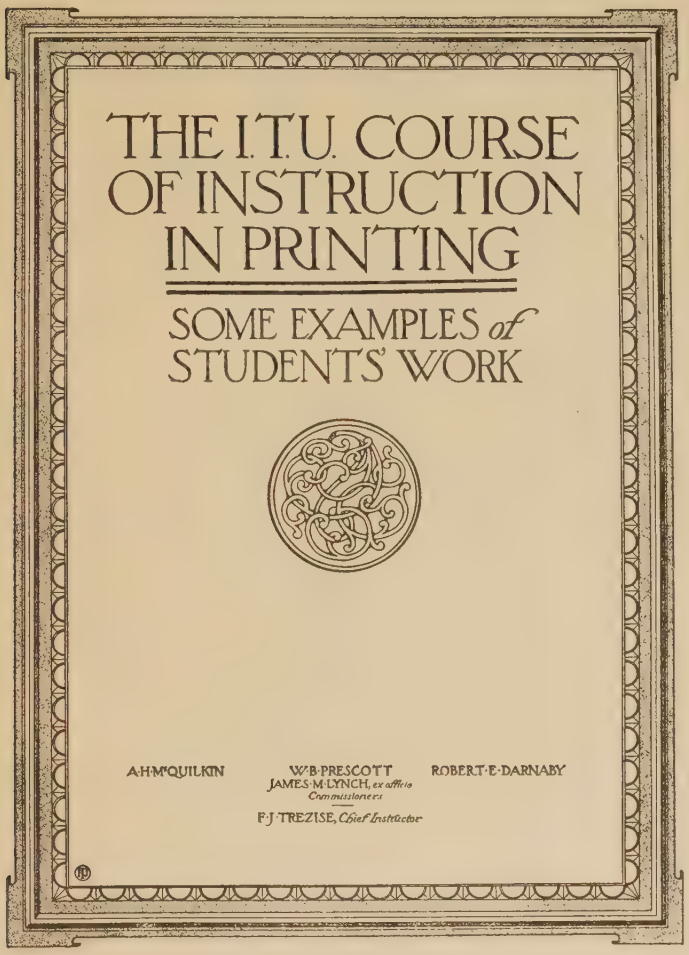
heavy elements will come too close together, forming a dark spot in the line.

21. A Free Treatment of Roman Capitals. F. J. T.

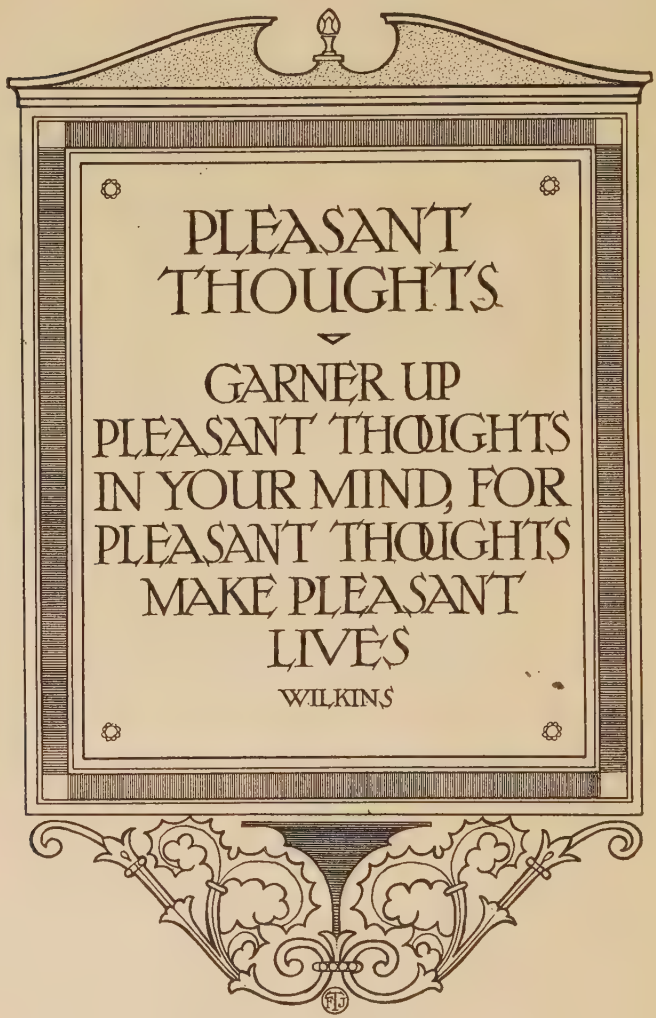
The round letters should be kept circular. O, to a certain extent, determines the form of the other round

22. Cover-page. F. W. Goudy.

letters. The outer edge is usually a full circle with the accents taken from the inside of the letter. It is best to start with a penciled circle drawn free-hand, but as

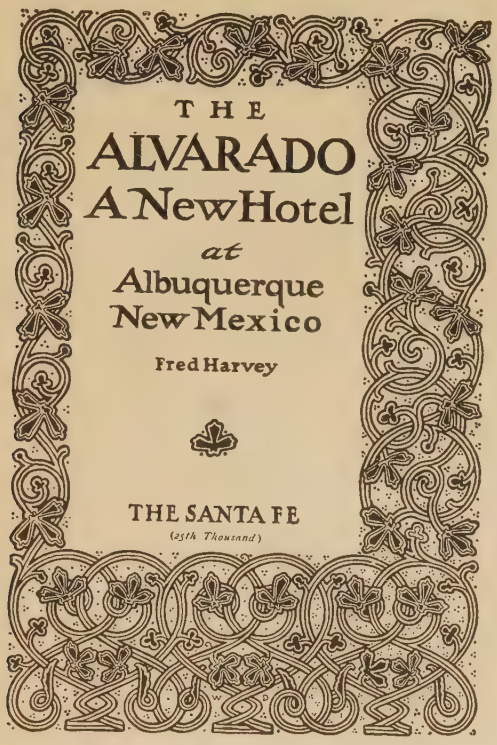


23. Roman Capitals on Poster. F. J. T.



24. Roman Capitals in Design. F. J. T.

accurately as possible, locating with a point the position of lightest and heaviest accent and finally connecting these with a continuous and flowing line. It will be well



25. Roman Letters in Pleasing Decoration.

to practice making these forms upon a separate sheet of paper until you become more proficient. You will find that your hand will gradually become more educated and

your eye will soon discover any irregularities in the contour of the letters.

Make a round letter, O, for instance, with two strokes of a stub pen and you will notice that instead of the heaviest accent coming at the center of the letter on either side it is a trifle below the center on the left side and a trifle above the center on the right side.

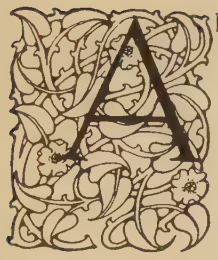
26. Roman Letters in Design.

When you have observed these points and carefully followed them up you will have the alphabet in clean outline in pencil, ready to be inked in.

In inking in, begin in the center of the letter elements and work out to the pencil lines, as shown in 5, being careful not to get the elements too wide. After inking in, clear away the superfluous pencil lines and the work will appear as in 6. Owing to the fact that the outer edges of the pencil lines become the outlines of the blacked-in letter — rather than the inner edges of the pencil lines by which the eye judges the sketch — one should be careful not to make the outlines too wide.

CHAPTER II

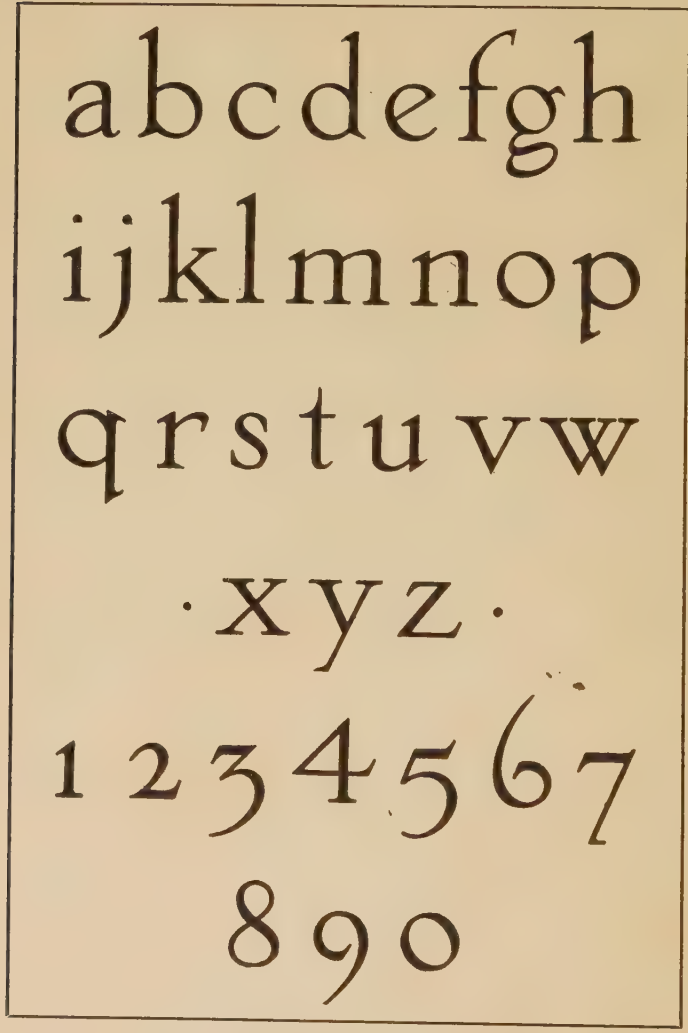
ROMAN LOWER-CASE



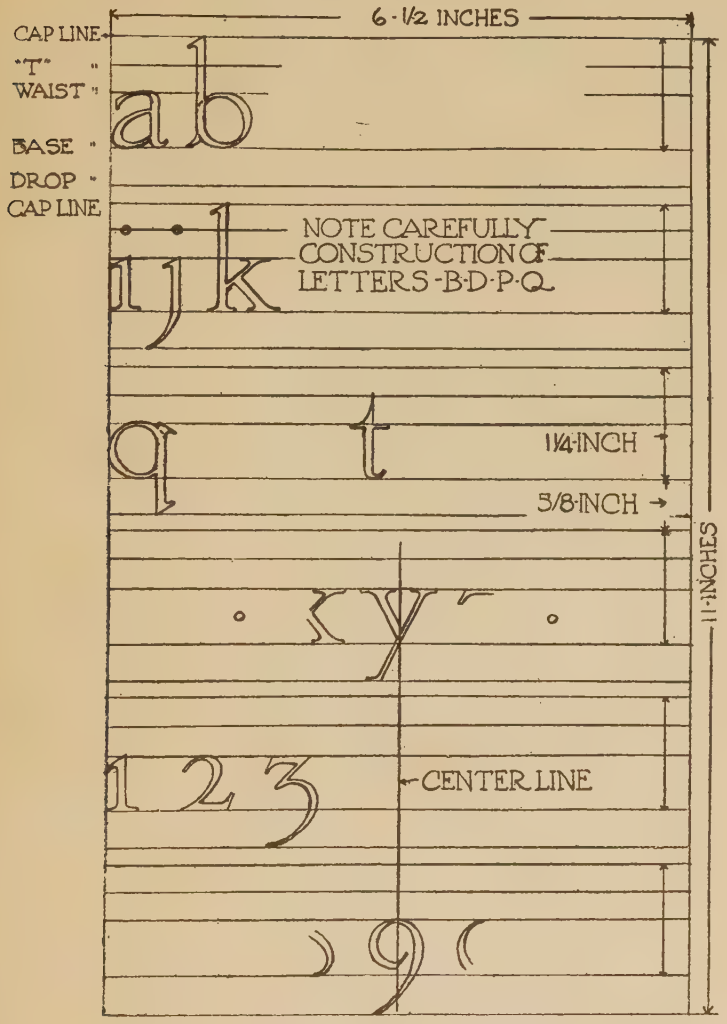
LTHOUGH the roman lower-case did not attain perfection of form until after the invention of printing, its use was begun in the eighth century. In 789 Charlemagne ordered the revision and rewriting of all the Church books, and in the carrying out of this order was used an alphabet of lower-case letters. Prior to this, however, from the fourth century on, had been used the uncial and half-uncial letters, letters of rounded character such as would be the result of writing capitals with a reed, and these forms were made the basis of the lower-case. Gradually, the roundness of the letters gave place to angles, the letter became more and more condensed, and after the eleventh century they were known as the gothic form. Owing to the fact that this form was in general use at the time of the invention of printing, the first books were printed with the gothic letter.

In the fifteenth century the Italians, using the lower-case of the eighth century as a model, designed the roman lower-case alphabet which we now use.

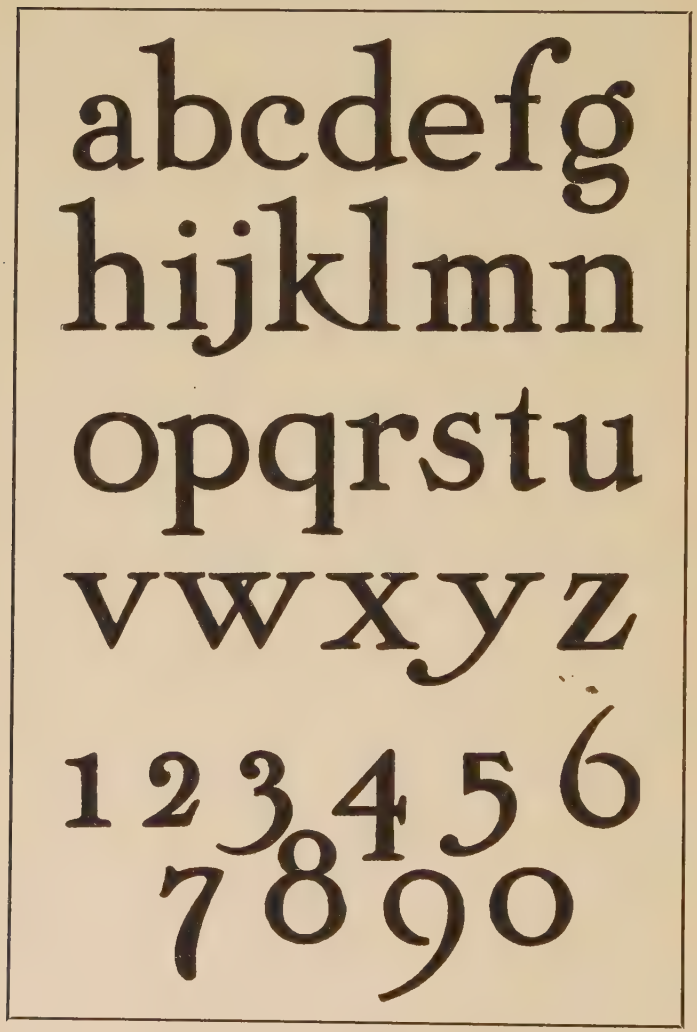
In 27 is shown the roman lower-case alphabet, together with the figures, and for the benefit of the beginner the diagram shown in 28 has been introduced as an aid to their construction. As will be noted, more guide-lines are



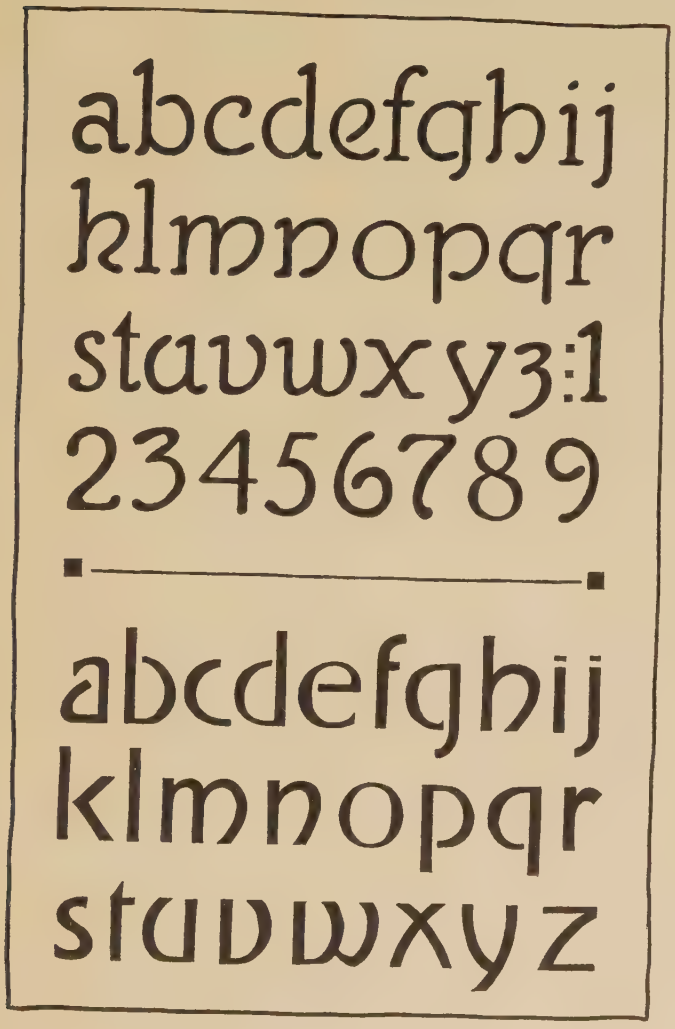
27. Roman Lower-case Letters. W. E. Stevens.



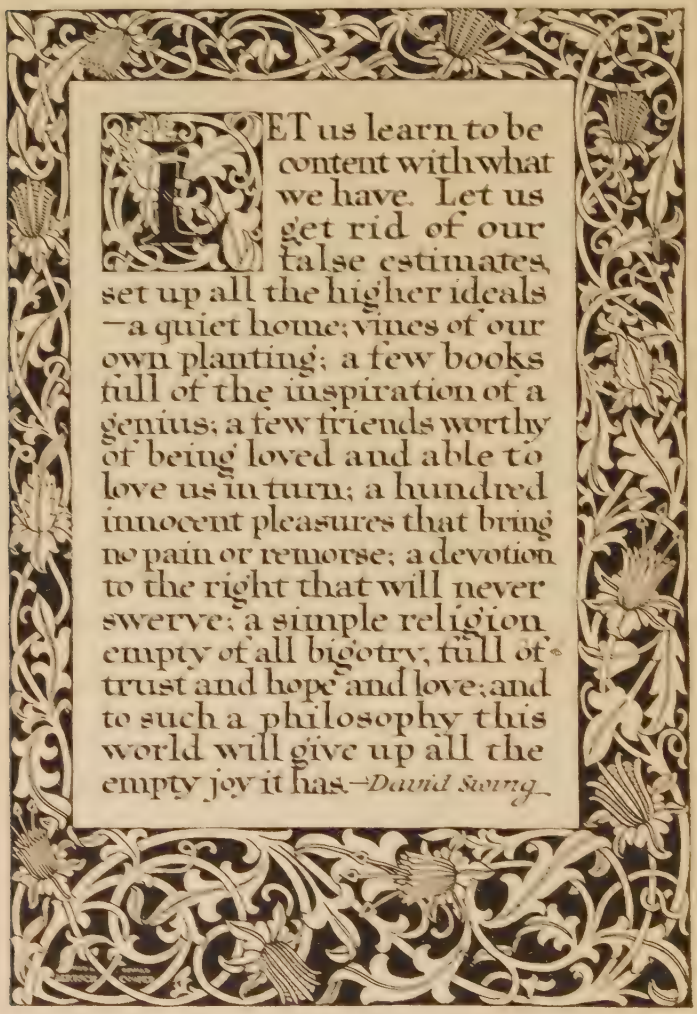
28. Diagram Showing Construction of Roman Lower-case.



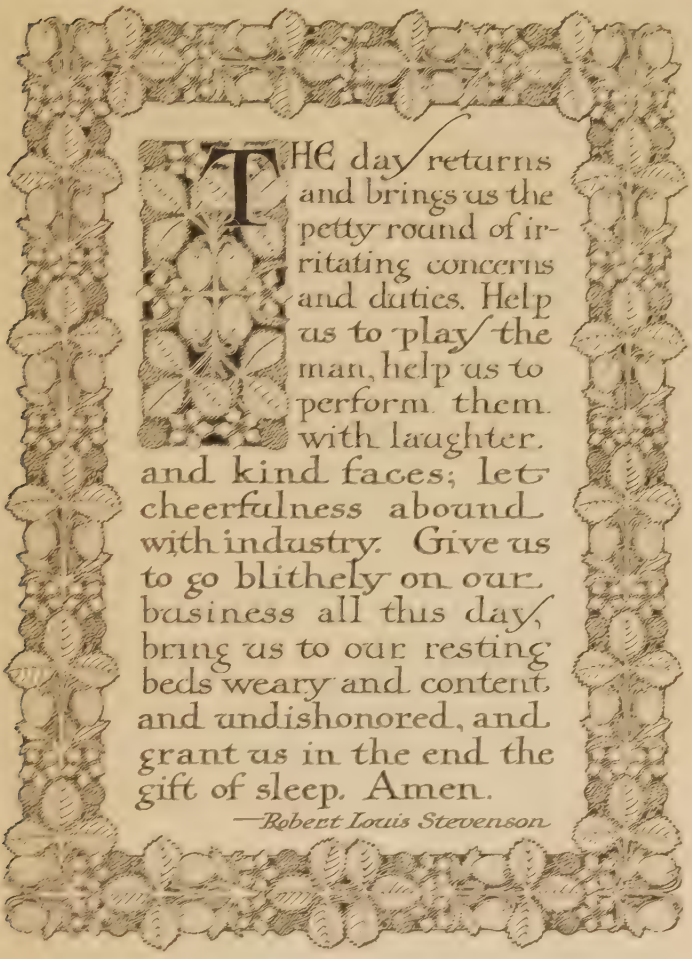
29. A Roman Lower-case Alphabet. Norman P. Hall.



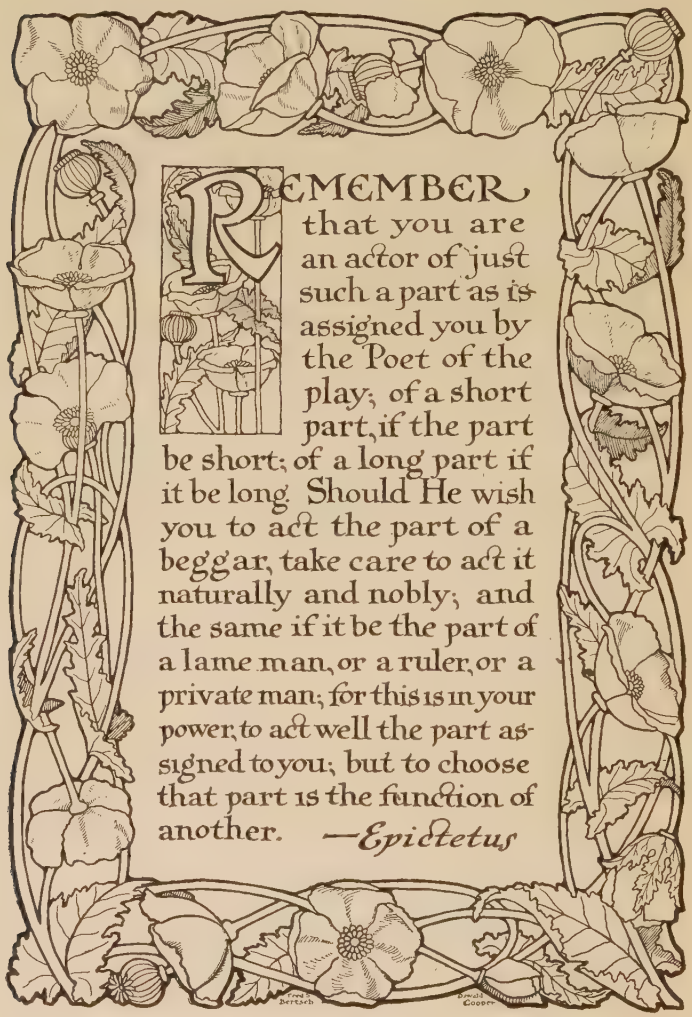
30. Alphabets from German Sources. F. J. T.


LET us learn to be content with what we have. Let us get rid of our false estimates, set up all the higher ideals —a quiet home; vines of our own planting; a few books full of the inspiration of a genius; a few friends worthy of being loved and able to love us in turn; a hundred innocent pleasures that bring no pain or remorse; a devotion to the right that will never swerve; a simple religion, empty of all bigotry, full of trust and hope and love; and to such a philosophy this world will give up all the empty joy it has.—David Swing.

31. Lower-case Roman. Oswald Cooper.


THE day returns and brings us the petty round of irritating concerns and duties. Help us to play the man, help us to perform them with laughter and kind faces; let cheerfulness abound with industry. Give us to go blithely on our business all this day, bring us to our resting beds weary and content and undishonored, and grant us in the end the gift of sleep. Amen.
—Robert Louis Stevenson

32. Lower-case Roman. Oswald Cooper.


REMEMBER that you are an actor of just such a part as is assigned you by the Poet of the play; of a short part, if the part be short; of a long part if it be long. Should He wish you to act the part of a beggar, take care to act it naturally and nobly; and the same if it be the part of a lame man, or a ruler, or a private man; for this is in your power, to act well the part assigned to you; but to choose that part is the function of another. —Epictetus

33. Lower-case Roman. Oswald Cooper.

necessary for the lower-case than for the capitals. The space from cap line to cap line is first divided into thirds. The upper third is then divided in the center to give the line for the letter "t," the middle third is used for the

34. Heading in Lower-case Roman. W. Enright.

body of the letter, and the lower third is divided by a line which indicates the reach of the descending letters — "g," "p," "q" and "y," and of the figures 3, 5, 7, 9.

35. Heading in Lower-case Roman. G. Baumann.

The rules for the slant of accented elements are the same for the lower-case alphabet as for the capitals.

In determining the width of the lower-case elements as compared to the capitals, the student must use his own

judgment in regard to the proportion of the two, for rules are worse than useless.

The body of the lower-case letter is usually but half the height of the capital, and if the elements were of the same weight the lower-case would be too black; if the elements in the lower-case were but half the weight of those in the capitals the letters would be too light to harmonize with the capitals. The elements in the lower-case must be a trifle lighter than those in the capitals.

Note the accents on the round letters, which should harmonize with the round capitals. They should be neither vertical nor incline to the right, but follow the natural inclination of the hand, and are accented as indicated on the drawing.

The letters b, d, p and q offer certain points for consideration. You will note from a study of the diagram 28 that the letters start first with the letter "o." To this is added the vertical element on the proper side, extending either above or below the guides. This cuts perceptibly into the "o," with the outer edge tangent to the outside outline of the "o." The diagram and copy show this plainly, and you will readily see that because of this principle the "lobes" of these letters must not be drawn too extended nor too condensed.

CHAPTER III

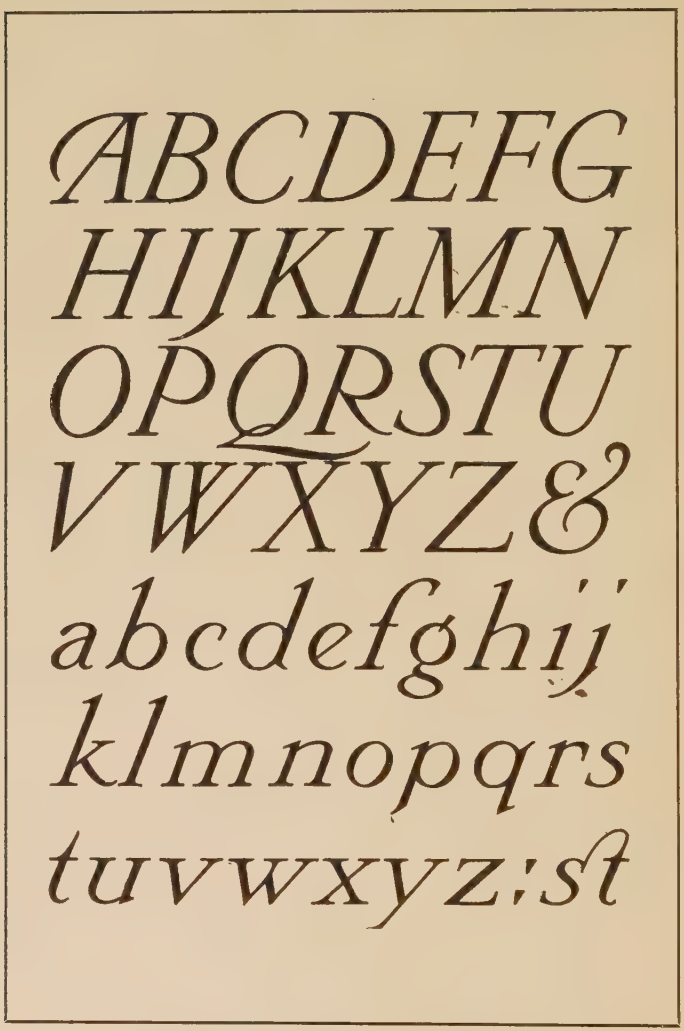
ITALIC

THE italic is said to have been designed after the handwriting of Petrarch, an Italian poet of the fourteenth century. The italic came into use with the desire for a letter which could be more easily and rapidly executed than could the roman. At first only the lower-case italic was made, it being used in connection with roman capitals. The italic is informal and graceful, making an especially appropriate letter where the dignity of the roman is not required.

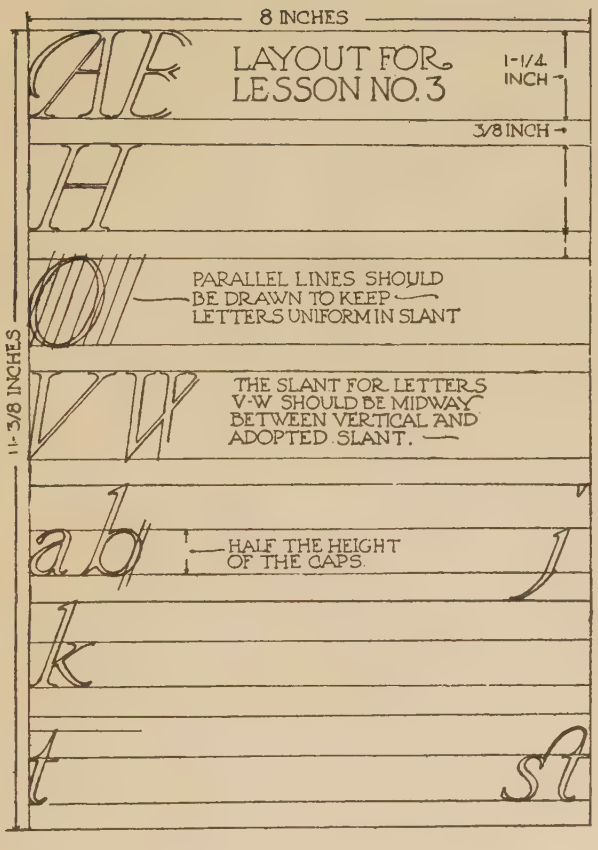
The drawing of the italic alphabet will prove comparatively easy to the student who has closely followed the roman or vertical form. Instead of the vertical lines used to keep the letter upright in drawing the roman, we use slanted lines; otherwise, the ruling up is the same as for the roman. Determine the angle to be used for the italic, set the paper on the drawing-board obliquely, so that the T-square will fit the angle, rule the slant lines and reset the paper in a vertical position.

There is no authority as to the angle of slope. While from twelve to twenty degrees from the vertical may be considered the normal range, the angle in extreme italic may be twenty-five or even thirty degrees.

In 36 are shown excellent italic alphabets, while in 37 is shown a diagram which will aid in their construction.

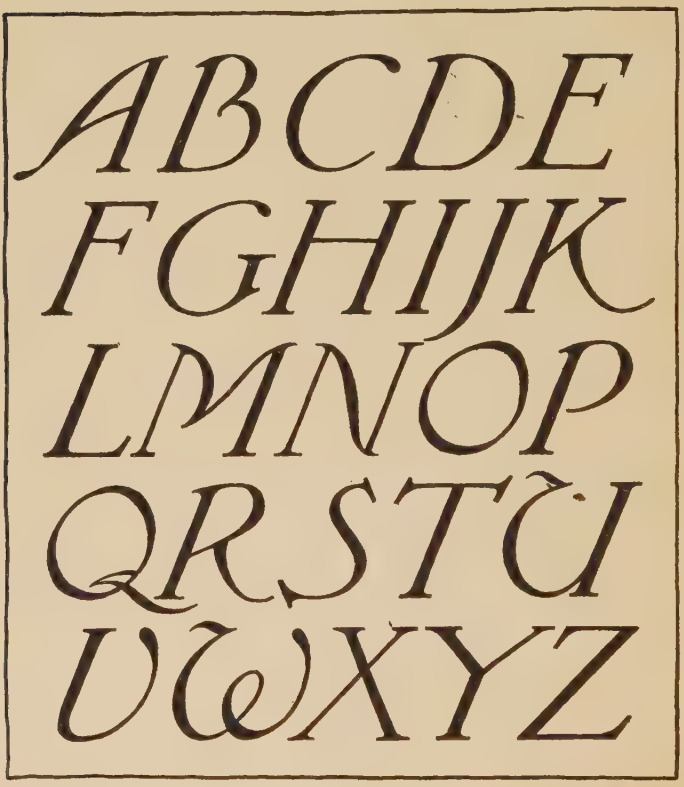


36. Italic Alphabets. W. E. Stevens.


8 INCHES
LAYOUT FOR LESSON NO. 3
1-1/4 INCH
3/8 INCH
11-3/8 INCHES
PARALLEL LINES SHOULD BE DRAWN TO KEEP LETTERS UNIFORM IN SLANT
THE SLANT FOR LETTERS V-W SHOULD BE MIDWAY BETWEEN VERTICAL AND ADOPTED SLANT.
HALF THE HEIGHT OF THE CAPS.

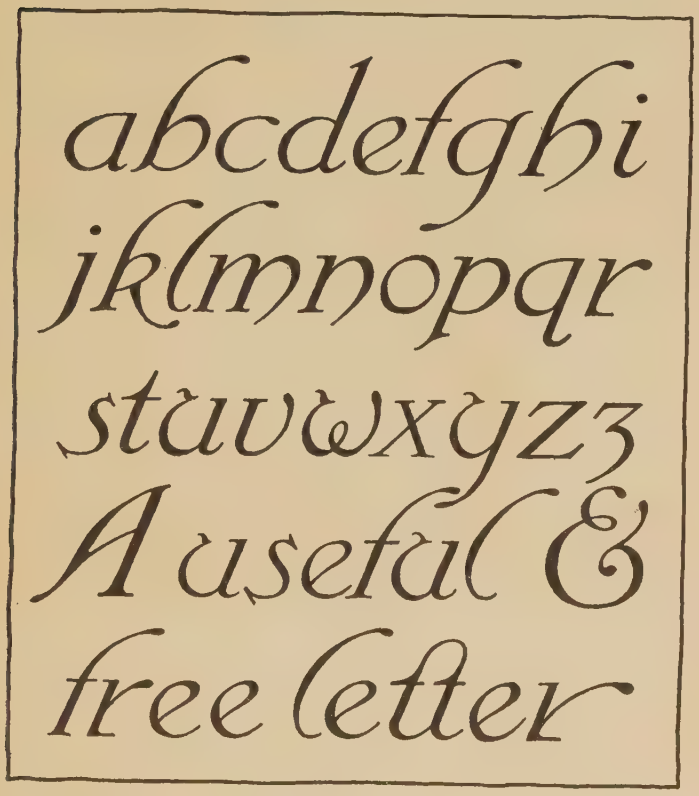
37. Diagram Showing Construction of Italic Alphabets.

The letters V and W are rather peculiar in that their heavy elements have not the same slant that is characteristic of the italic. Instead, the letter-form as a whole is taken into consideration, and they are balanced along

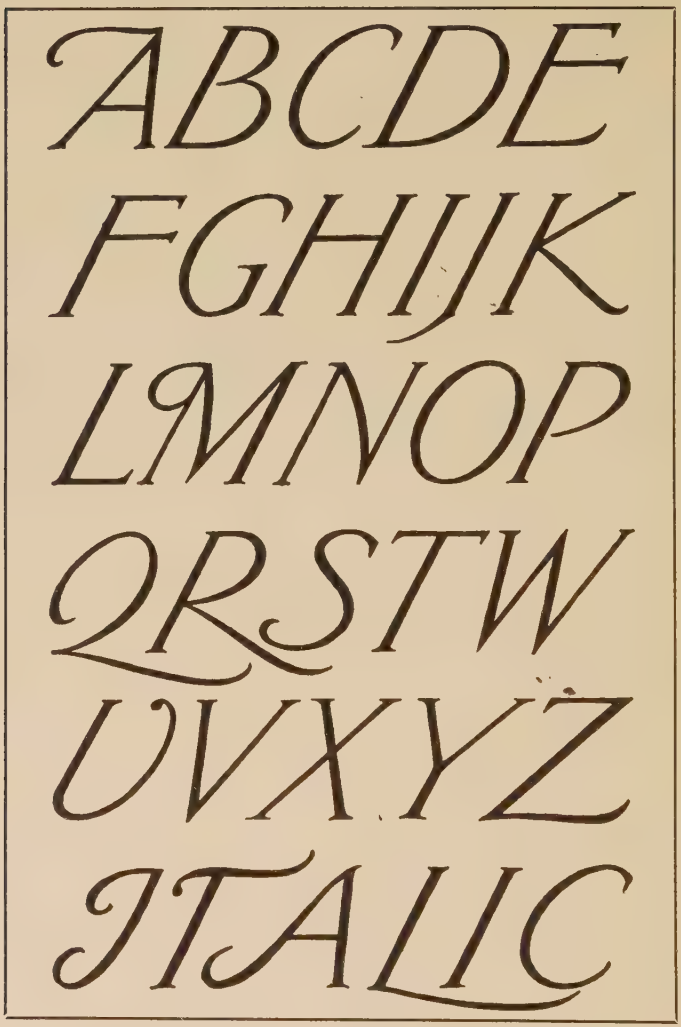


38. Italic Capitals. F. J. T.

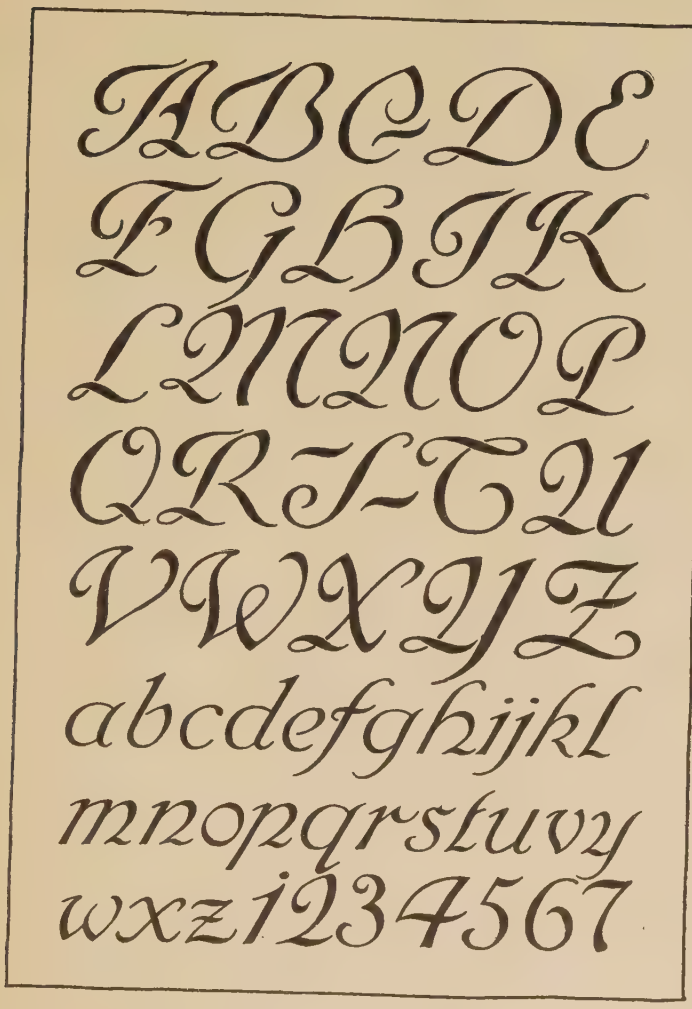
the line of the slant as indicated. This does not prove objectionable to the eye when properly done, and makes the task of spacing much easier, since in the other way there was a much larger "hole" left at the right of the letter.



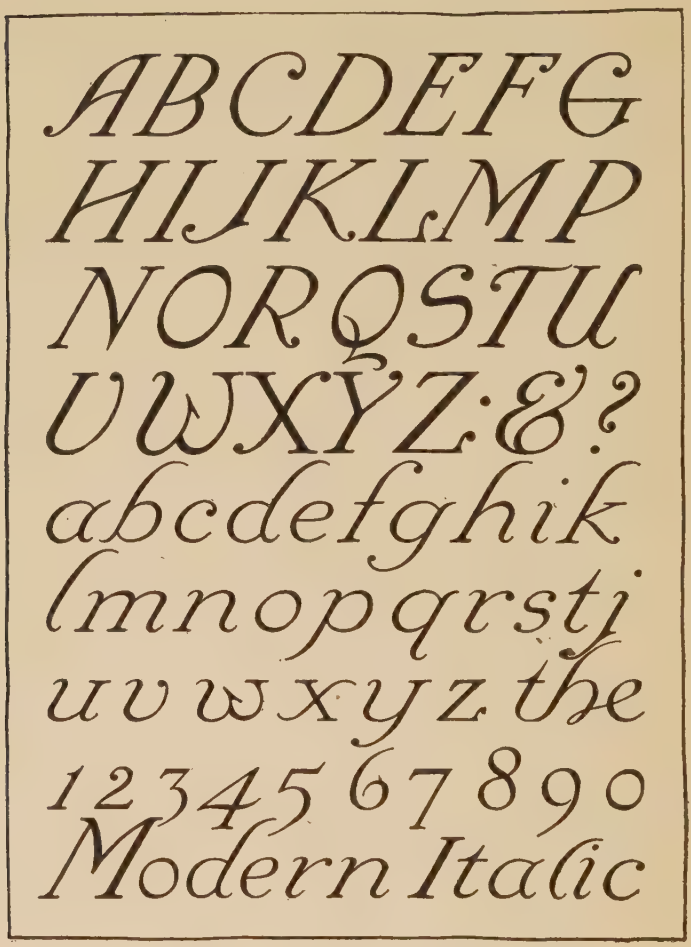
39. Italic Lower-case. F. J. T.



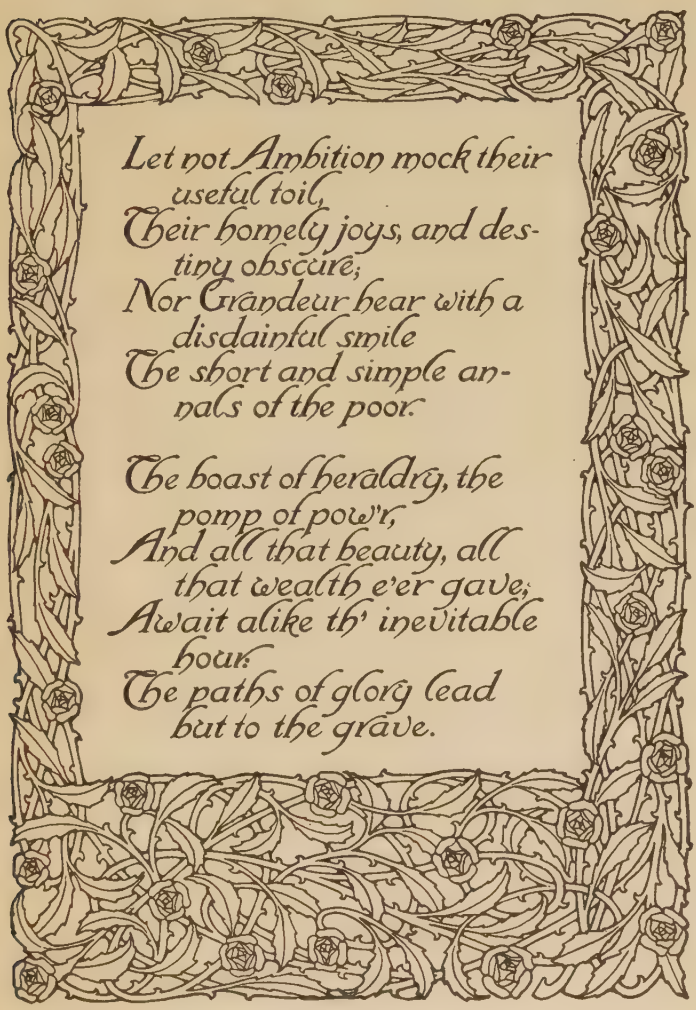
40. Italic Capitals with Extreme Slant. Thomas Wood Stevens.



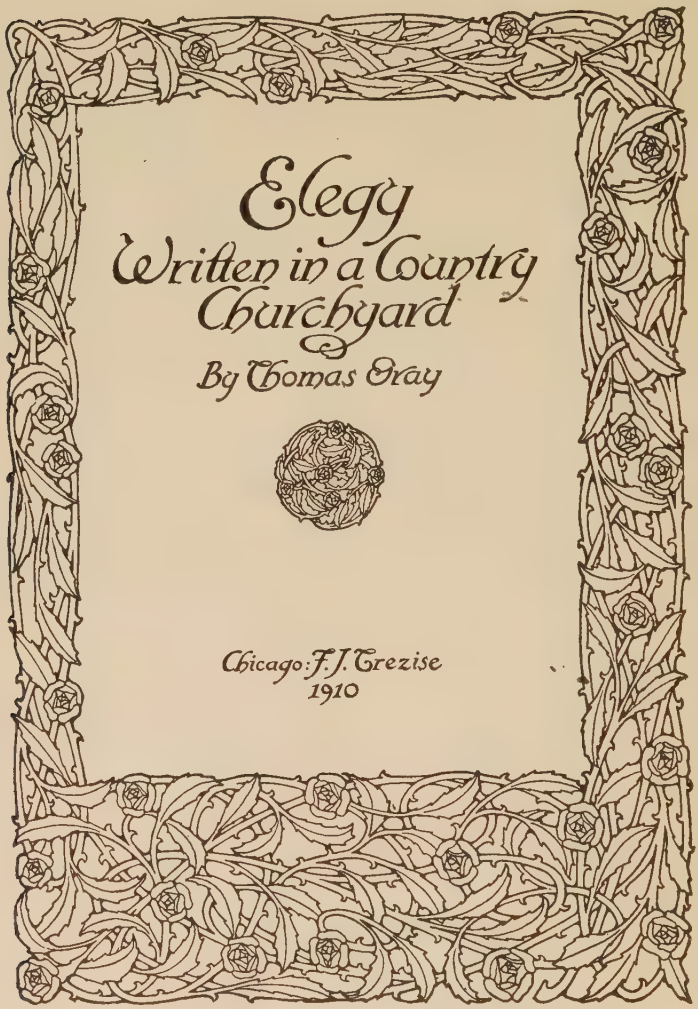
41. Italic Letters from German Sources. F. J. T.



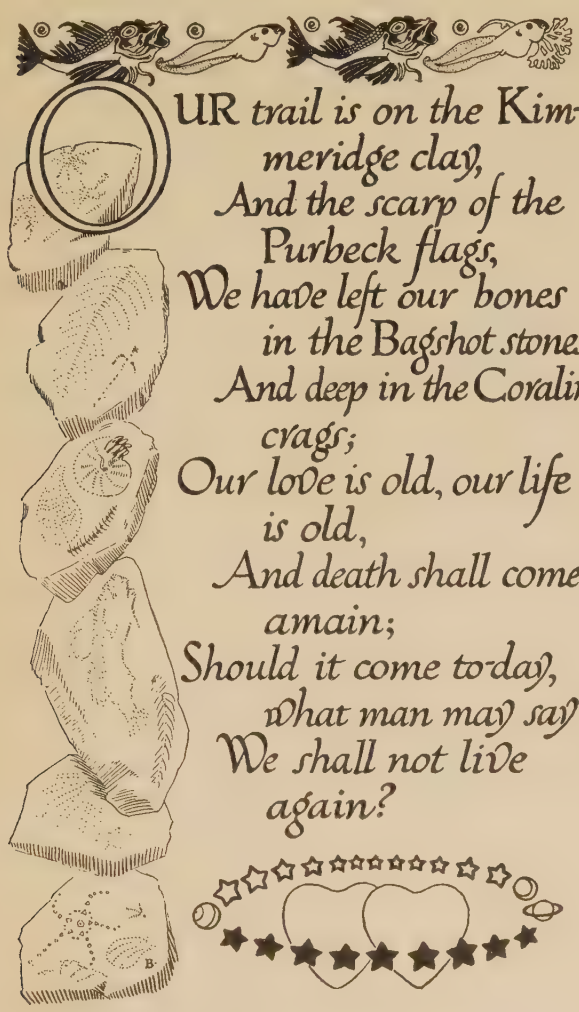
42. Italic Alphabets. W. E. Stevens.



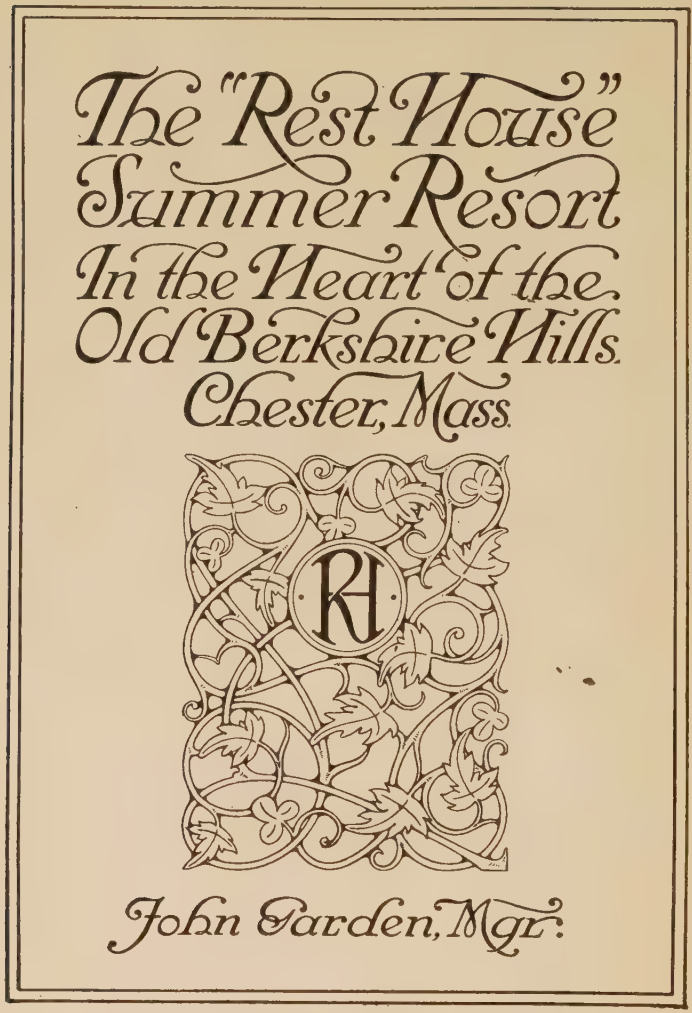
43. Book-page in Italic, with Harmonious Decoration. F. J. T.



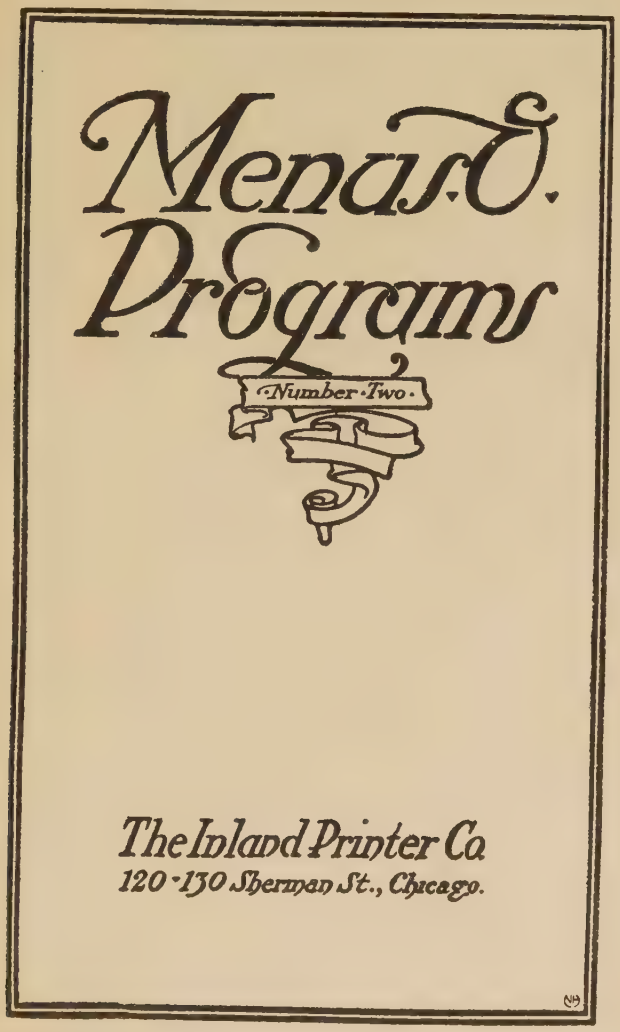
44. Title-page to Match Page Shown in 43. F. J. T.



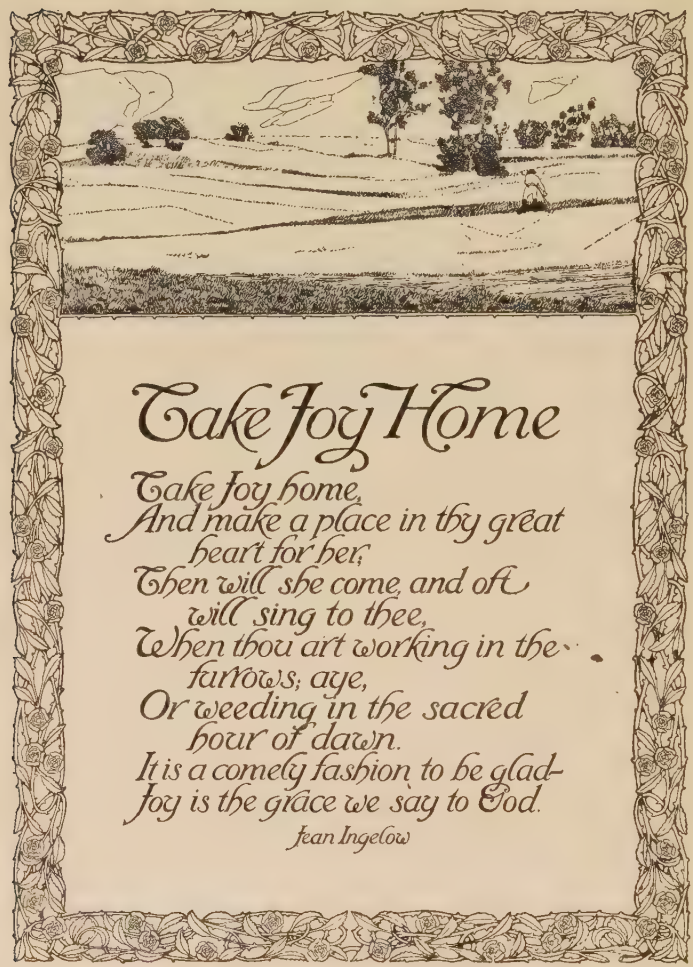
45. Italic Lettering in Book-page. Oswald Cooper.



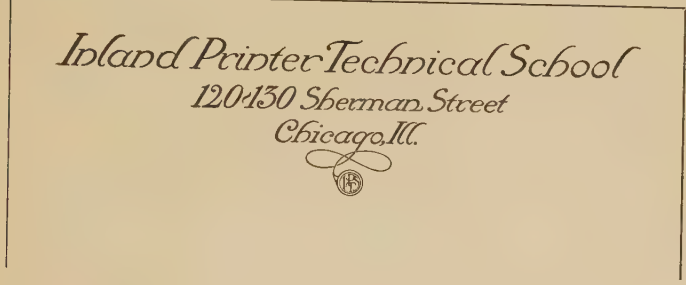
46. Italic Letters in Cover-design. W. E. Stevens.



47. Italic Letters in Cover-design. Ned Hadley.


Take Joy Home
Take Joy home,
And make a place in thy great
heart for her,
Then will she come, and oft
will sing to thee,
When thou art working in the
furrows, aye,
Or weeding in the sacred
hour of dawn.
It is a comely fashion to be glad—
Joy is the grace we say to God.
Jean Ingelow

48. Italic Letters in Decorative Page. F. J. T.



49. Italic Letters in Letter-head Design. W. E. Stevens.

50. Italic Letters in Envelope Corner-card Design. Oswald Cooper.

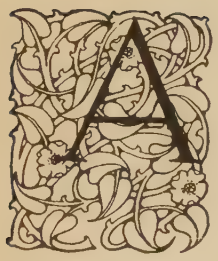
Freeport
Old Home
Celebration

Commencing
Aug. 20, 1908

51. Booklet Cover in Italic. Harry L. Gage.

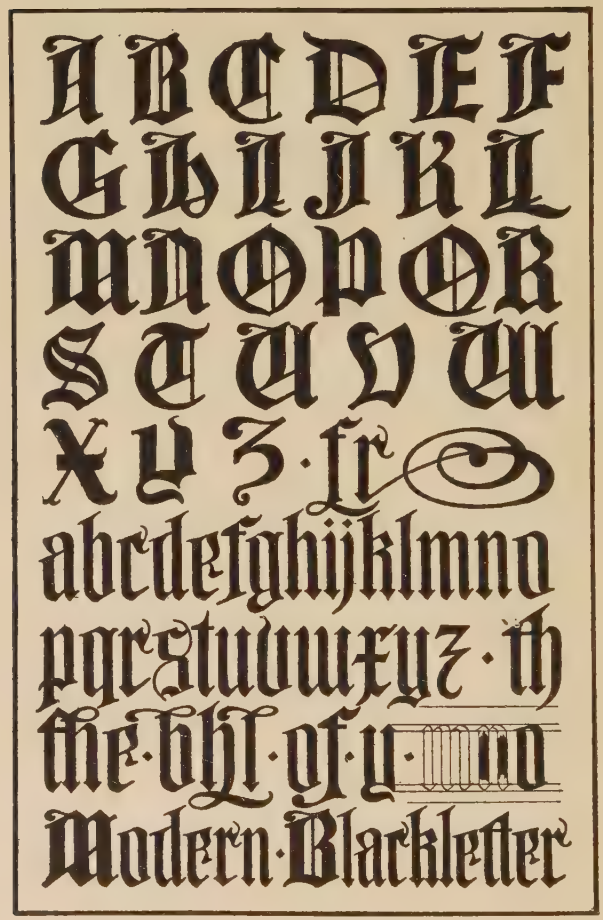
CHAPTER IV

GOTHIC

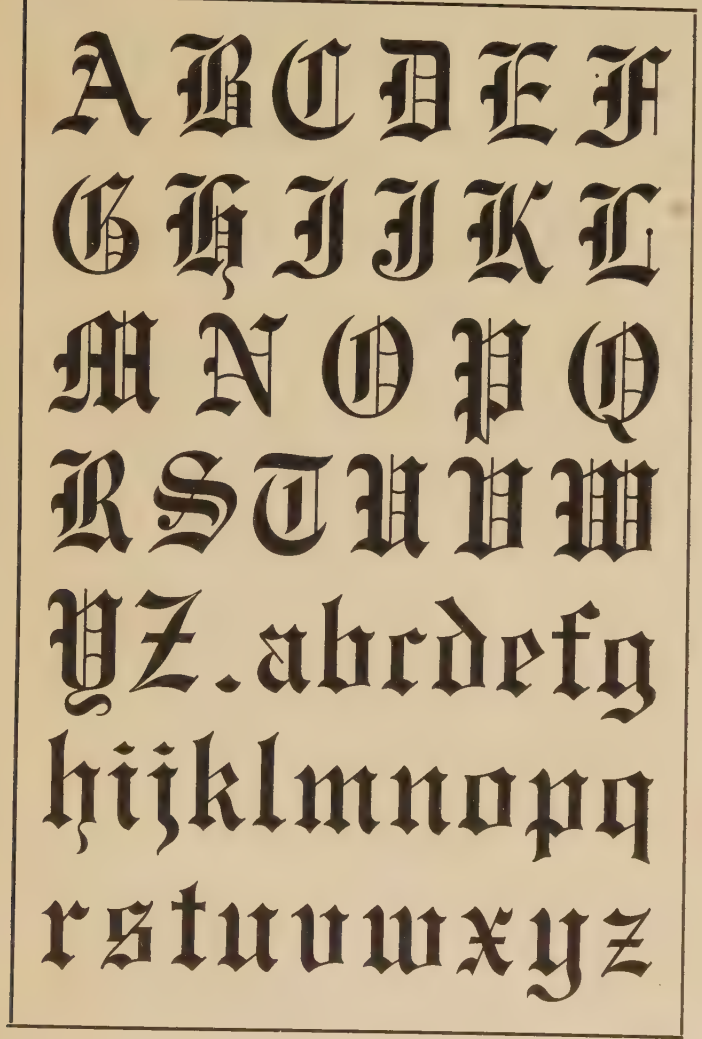


S previously stated, in the writing of roman capitals with a reed a loose rounded form known as the uncial letter, was developed. In 54 is shown an alphabet of this character. From this uncial letter, in combination with the gothic lower-case, later grew the gothic capitals. The gothic is a form of letter especially interesting to the printer from the fact that at the time of the invention of printing it was the most commonly used letter, and the first books were printed from type designed after this form. At that time the cost of the paper and the difficulty of presswork made a condensed letter desirable. The type used in the printing of the early books, and the alphabets shown in 52 are, strictly speaking, black letter — so-called for the reason that the amount of black in a line of these letters overbalances the white. The lighter and more open forms, such as shown in 81, are known as round gothic.

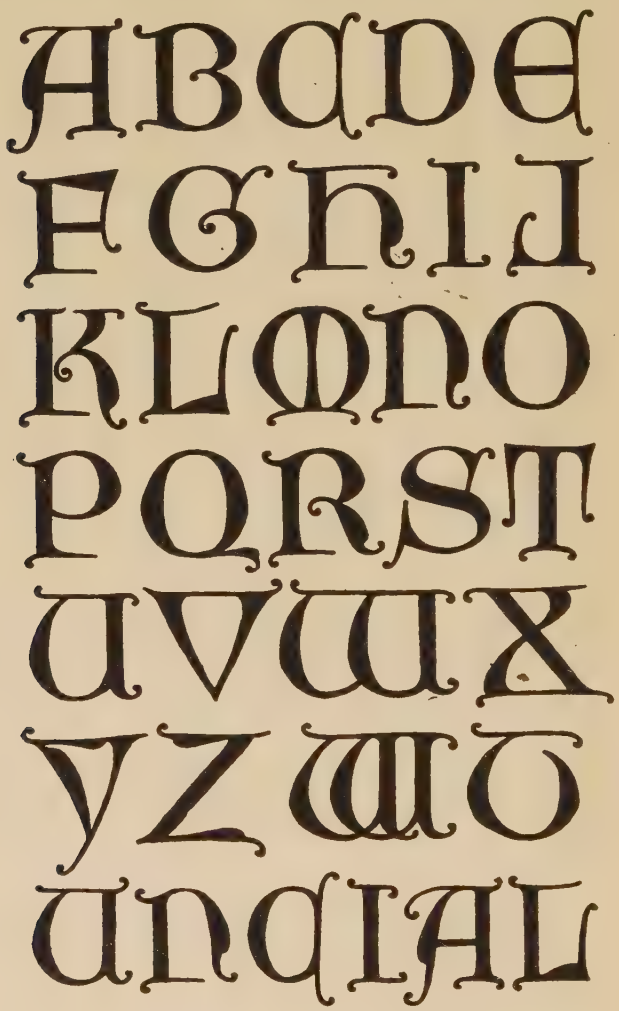
While, at first glance, the gothic letters may seem more complicated than the roman letters, they are, in reality, easier to draw. In fact, the round gothic forms



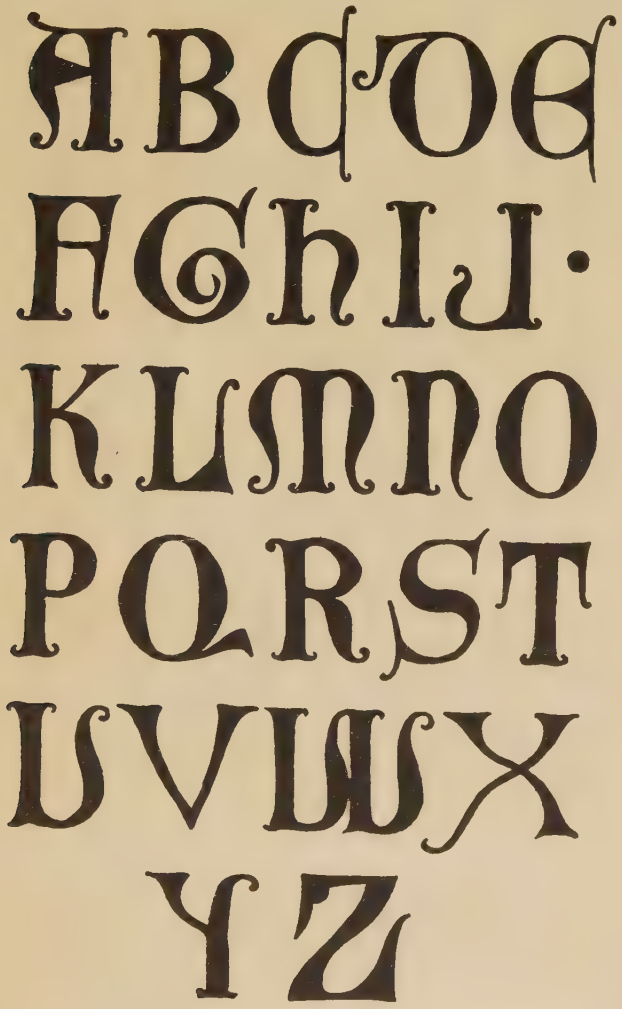
52. Gothic Alphabets. F. J. T.



53. Engravers' Old English Type.

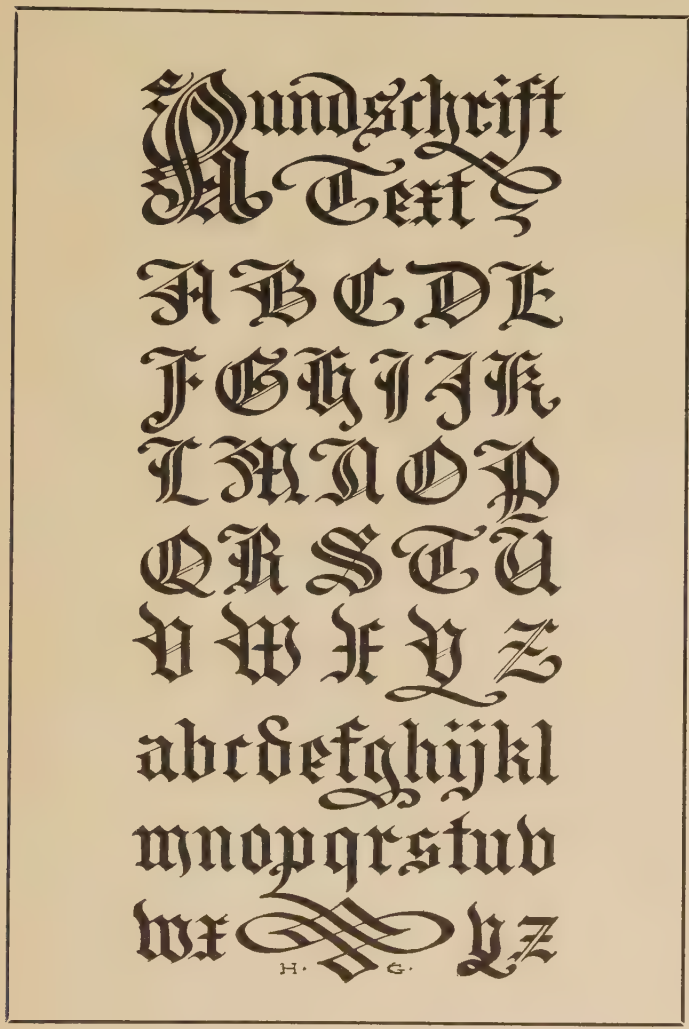


54. The Uncial Letter. Fred Stearns.



55. Old Italian Gothic. Fred Stearns.

Abbey Text Type.

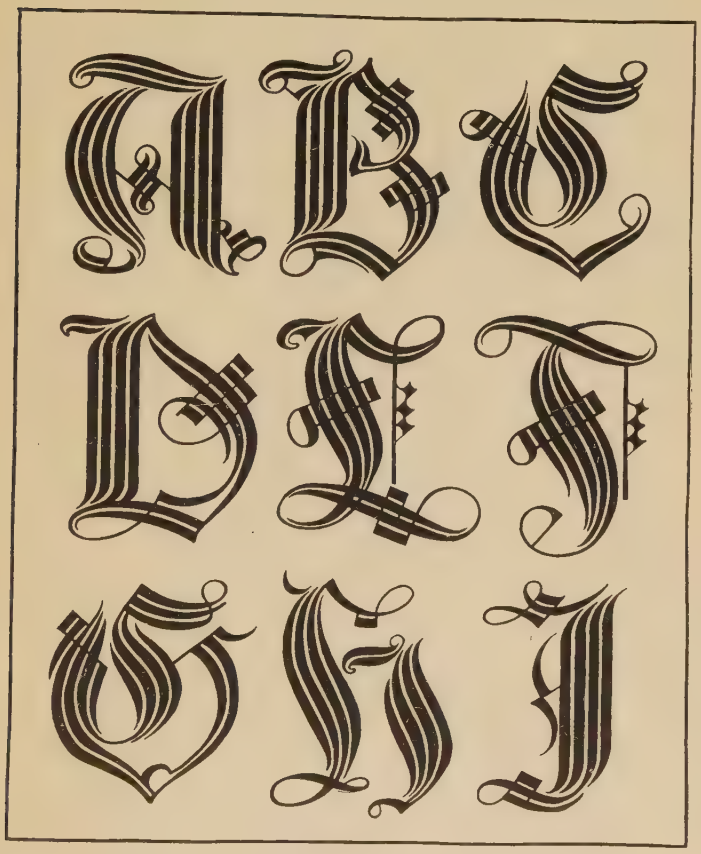


57. "Rundschrift" Gothic. Harry L. Gage.

may be written with a stub pen. The freedom that characterizes the gothic architecture and design is noticeable in this form of lettering, showing itself very prominently in the flourishes with which some of the letters may be ended, and which serve to fill awkward blanks in the page.

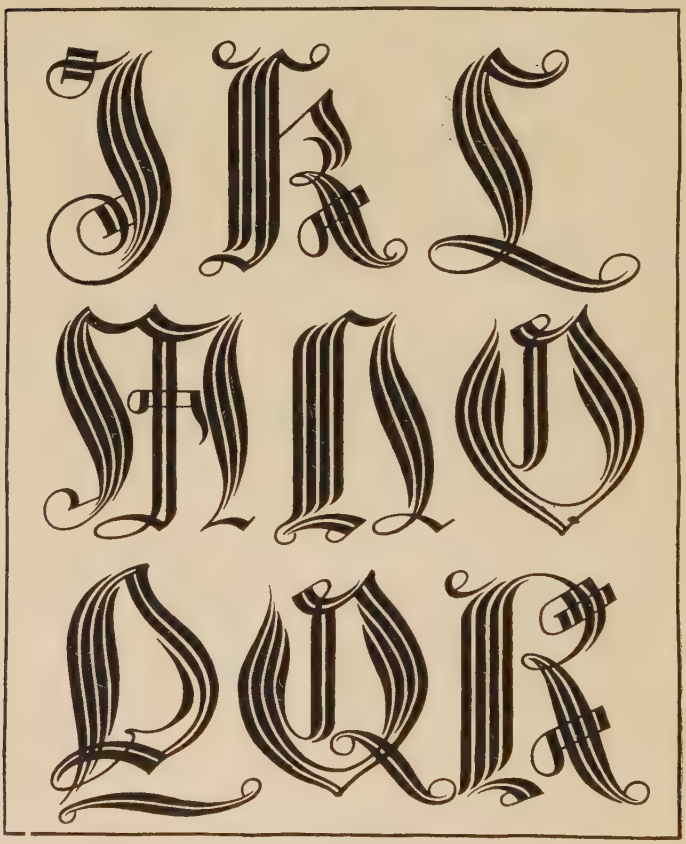
The black letter or gothic is the logical letter for use in connection with work of an ecclesiastical nature, and is thoroughly appropriate for several reasons. The fact that it was the letter used at a time when comparatively few could read or write, and when practically nothing but works connected with the Church were recorded, gives it, by virtue of the custom of centuries, the precedence in work of this character. The shape of the letter, also, harmonizing so thoroughly with the Gothic architecture and decoration so freely used in relation with the Church, presents another reason for its use in this connection. It is a serious letter — a letter used at a time when a great percentage of the lettering was done by monks who made of it a labor of love and the work of a lifetime, and dedicated their efforts in a spirit of worship to the Infinite, instead of being swayed by the commercial spirit of the later days. Then, again, as far as printing itself is concerned, the use of this style of letter has been customary in ecclesiastical printing from the very beginning. As practically all of the books of that period were of this class, it was but natural that the first printing should be along the same lines, and as the gothic letter was then being used almost exclusively and the aim was to reproduce as nearly as possible the works then in use, the result was the cutting of the early letters after this type.

We have found that the Roman alphabet attained a complete and final development, but such is not the case with the gothic letter. Every individual letter has several shapes, and all of these variants may be accepted as



58. Gothic Initials. F. J. T.

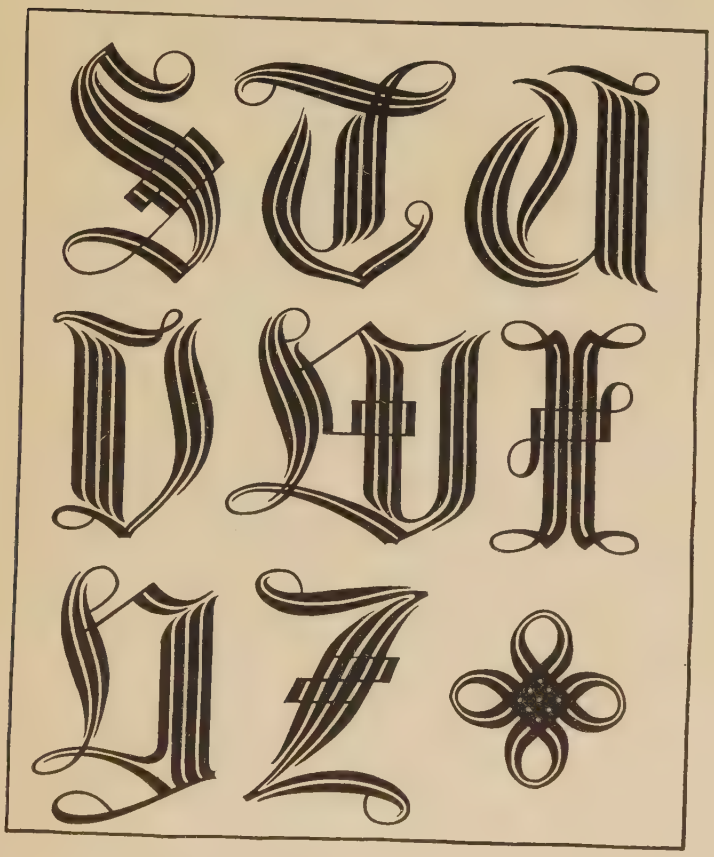
long as they display an intelligent conception of the spirit of the letters, taken as a whole. Very similar forms with different letter meanings confuse the eye, but a slight acquaintance with the letter will soon obviate this



59. Gothic Initials. F. J. T.

and you will come to appreciate the beauty of its richness when spaced in word form.

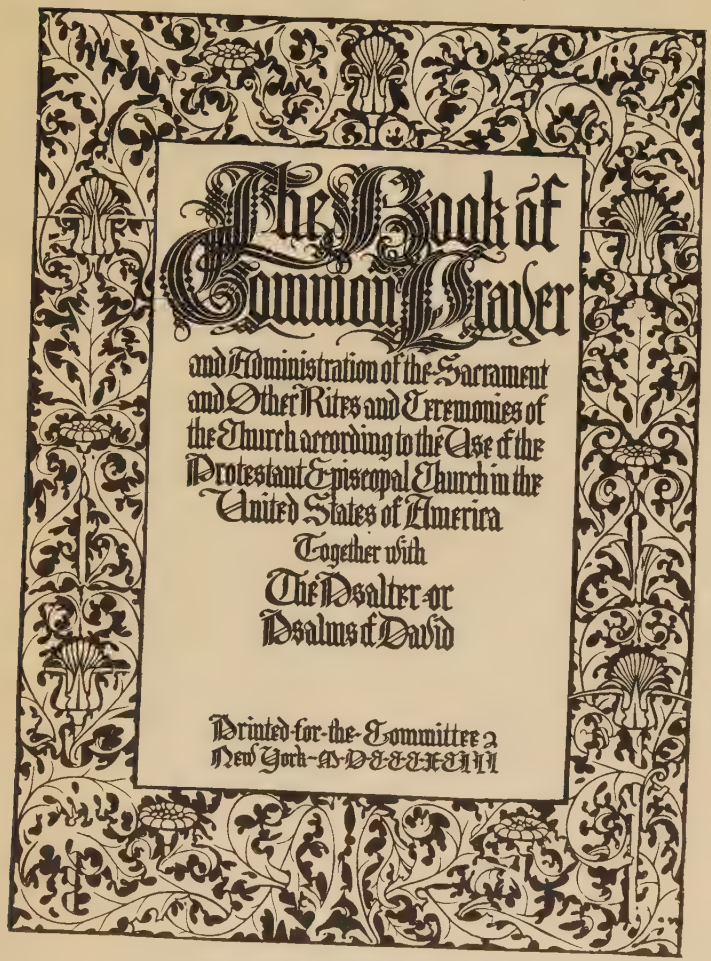
The term "black letter" should strictly be applied only to letters where the amount of black in the line over-



60. Gothic Initials. F. J. T.

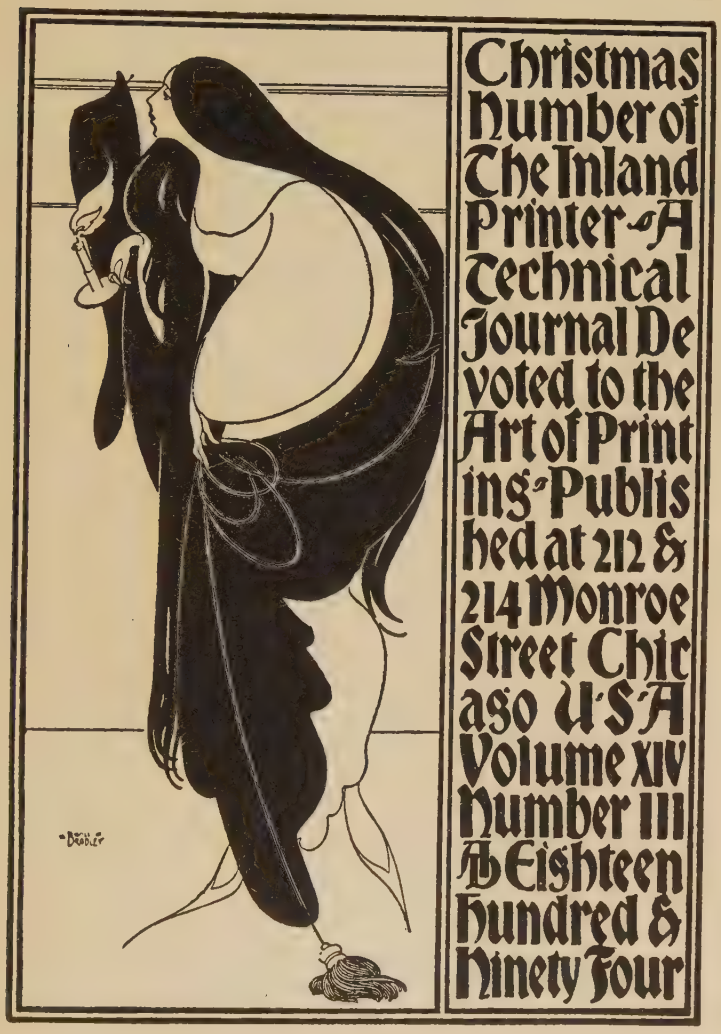
balances the white, and the proper application of the title should be determined rather by the balance or weight of color than by its form. The original letter was a gradual outgrowth from the roman uncial, but as the economy of parchment was necessary the letters were gradually condensed, ascenders and descenders shortened, until, finally, a form was evolved in which the black overbalanced the white. So, while a gothic letter may not be a black letter, a black letter is always gothic, because of its construction. The first essential in a good black-letter line or page is that it be of a uniform color. Unlike the roman, the black letter does not permit that one word be wider spaced than others in the same panel. The amount of white space left between the several letters should be as nearly as possible the same throughout, approximately the same as the space between the perpendicular stroke of the lower-case letters themselves.

Usually, the less the white space the better the general effect of the page, as its beauty depends much upon the general blackness. For that reason it is difficult to judge the final effect of a page from an outline pencil-sketch. So, in using the black letter, you must bear in mind that you should endeavor first of all to make your page or groups of type as black as possible, without sacrificing legibility. With this thought in view, avoid leading out between lines and use thin spaces between words, rather than spaces ordinarily used with the roman letter. The rich, even tones so desirable in such a page is lost when spots of white, caused by wide spacing, appear.



61. Page-design in Gothic Letters. Ned Hadley.

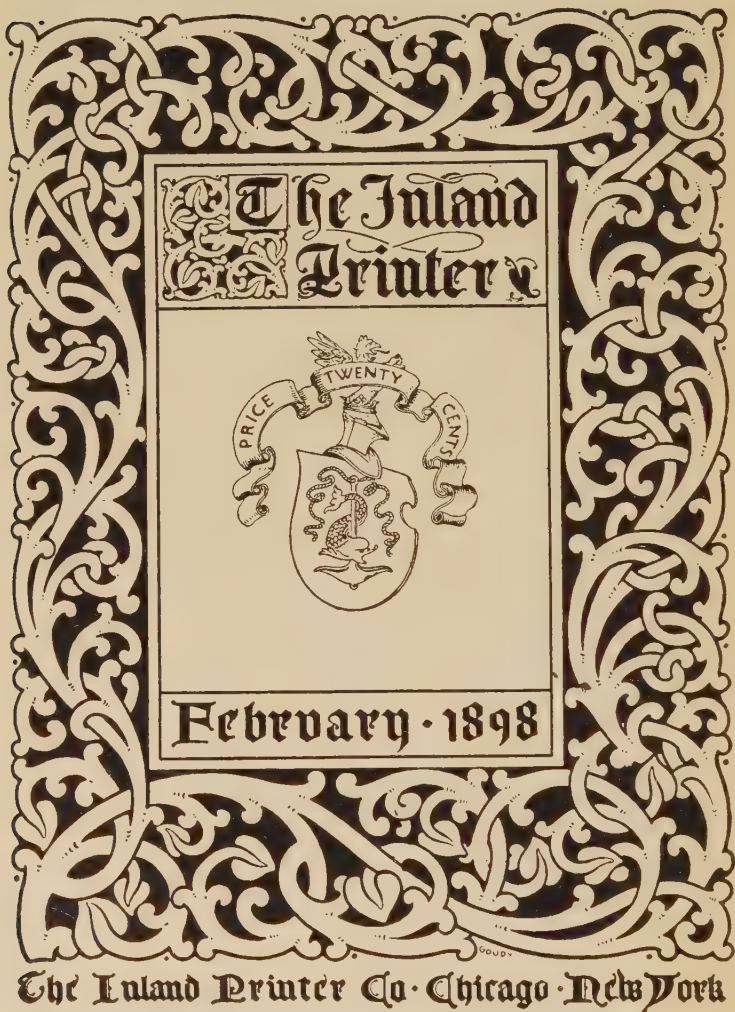
62. Cover-design in Gothic. G. Baumann.



63. Cover-design in Gothic. Will Bradley.

64. Cover-design in Gothic. Will Bradley.

65. Cover-design in Gothic. T. B. Hapgood.

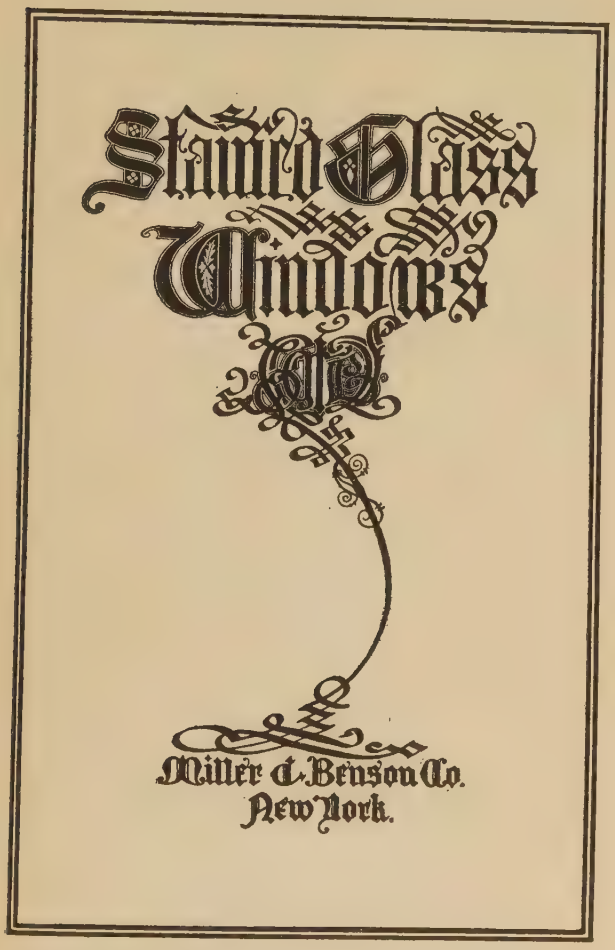


66. Cover-design in Gothic. F. W. Goudy.

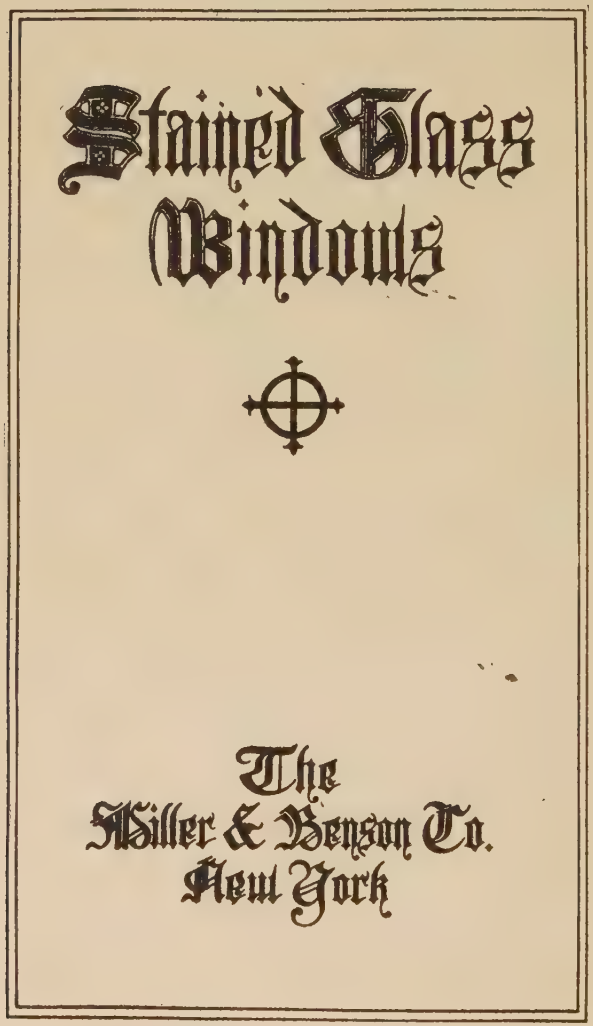
The Inland Printer.
A technical journal devoted to the Art of Printing.
I. R. HENRI
The Inland Printer Company.
Chicago. New York.

67. Cover-design in Gothic. I. R. Henri.

68. Cover-design in Gothic. E. B. Bird.



69. Catalogue Cover in Gothic. Ned Hadley.

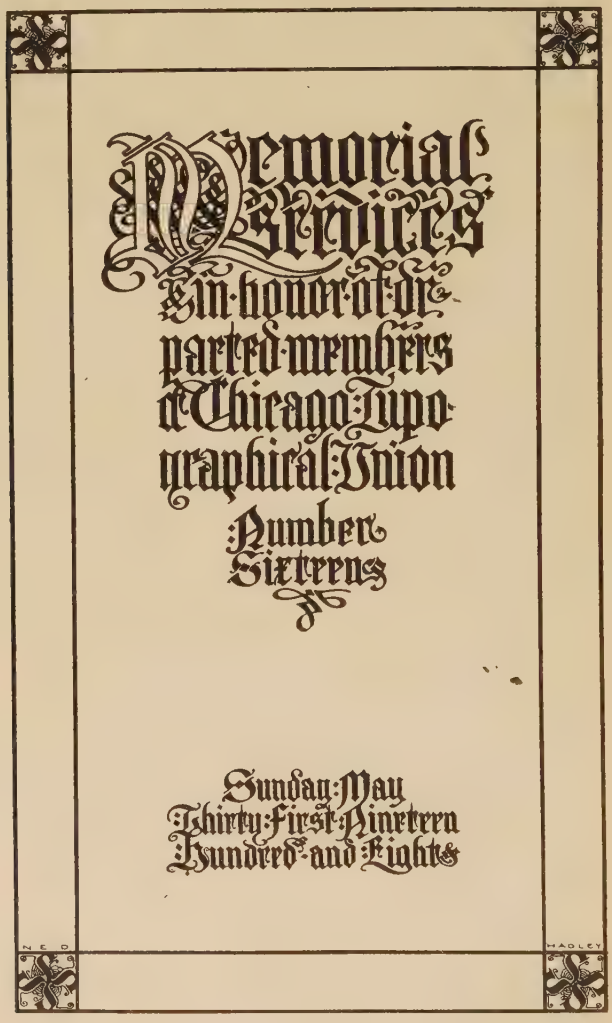


70. Catalogue Cover in Gothic. A. T. Gaumer.

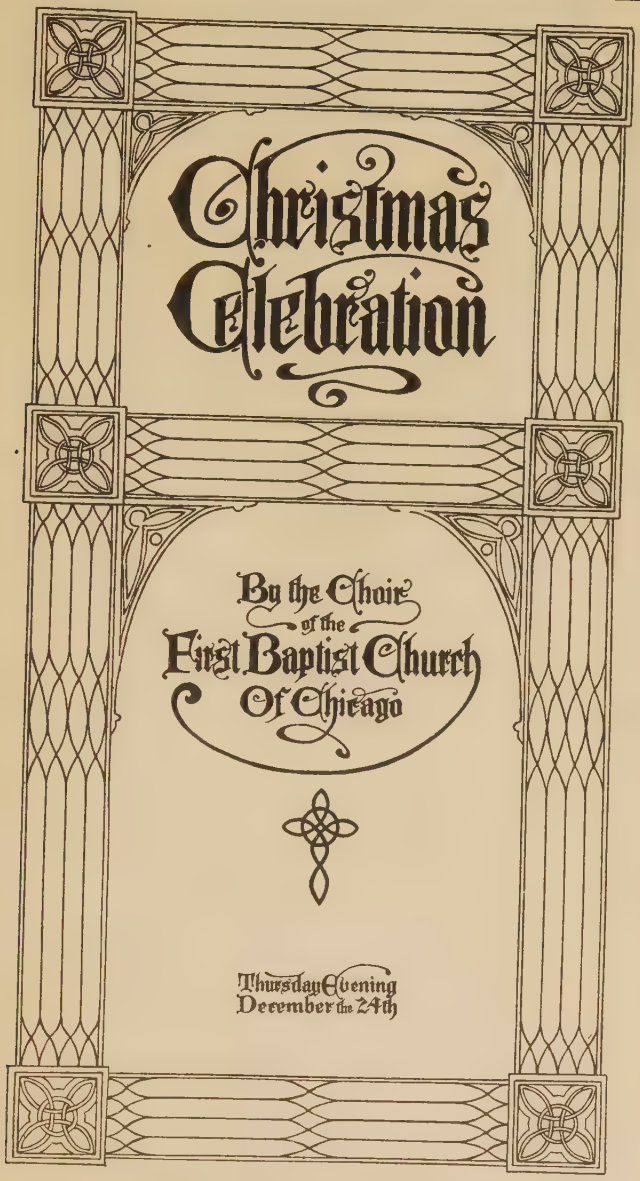
71. Heading in Gothic. W. Enright.

72. Heading in Gothic. W. Enright.

73. Heading in Gothic. W. Enright.



74. Title-page in Gothic. Ned Hadley.



75. Program Title-page. Paul J. Peters.

Schriften
und Ornamente
nach Zeichnungen bedeutender Künstler wie Otto Eckmann, Peter Behrens, Otto Hupp, Emil Doepler, Ad. M. Hildebrandt, Heinr. Vogeler, Heinz König u. A.
Gebr. Klingspor
Offenbach a. M.

76. Advertisement from German Publication, Showing Effective Use of Gothic Type.

Unſere bedeutend erweiterte und gut eingerichtete

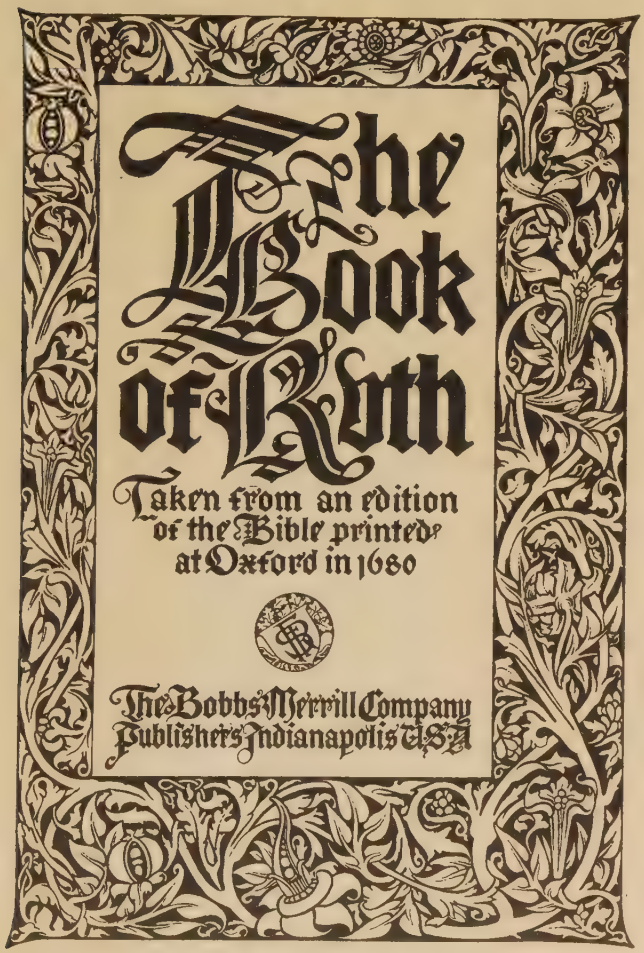
Chemigraphiſche Anſtalt

liefert Strich- und ſteh-Ätzungen nach Photographien und graphiſchen Vorlagen, ſowie Aufnahmen von Gegenſtänden der Kleinkunſt und Keramik, Geweben und allen Erzeugniſſen der Induſtrie. Bei techniſch tadelloſer Ausführung verſtändnisvolle ſowie künſtleriſch einwandfreie Wiedergabe der Originale. Auf Wunſch ſenden wir an Intereſſenten unſere Probe „Wir ätzen"

Gebr. Klingspor · Offenbach · M

77. Advertisement from German Publication, Showing Effective Use of Gothic Type.

78. Gothic Lettering. Thomas O'Shaughnessy.


The Book of Ruth
Taken from an edition of the Bible printed at Oxford in 1680
The Bobbs-Merrill Company
Publishers Indianapolis U.S.A.

79. Gothic Lettering in Design. Ralph Fletcher Seymour.

A Printer's Type

What a wonderful thing is a printer's type! Assembled with other letters into words and sentences, it brings to us through centuries long past, the vital thoughts from the mind of genius. It brings from lips long crumbled into dust the stirring call to duty, the message of hope, of charity, of love and of forgiveness. As life goes on the power of the letter grows. Vast machines take it with its fellows, marshaling into ranks and lines, and its impress is whirled to vast distances — awakening and making true the hopes and dreams of men. We who place the letters day by day will pass, and they will fix our memory according as we are worthy or unworthy. This little leaden particle is the recorder of the world. It is the herald of the world to come.

A. H. McQuilkin

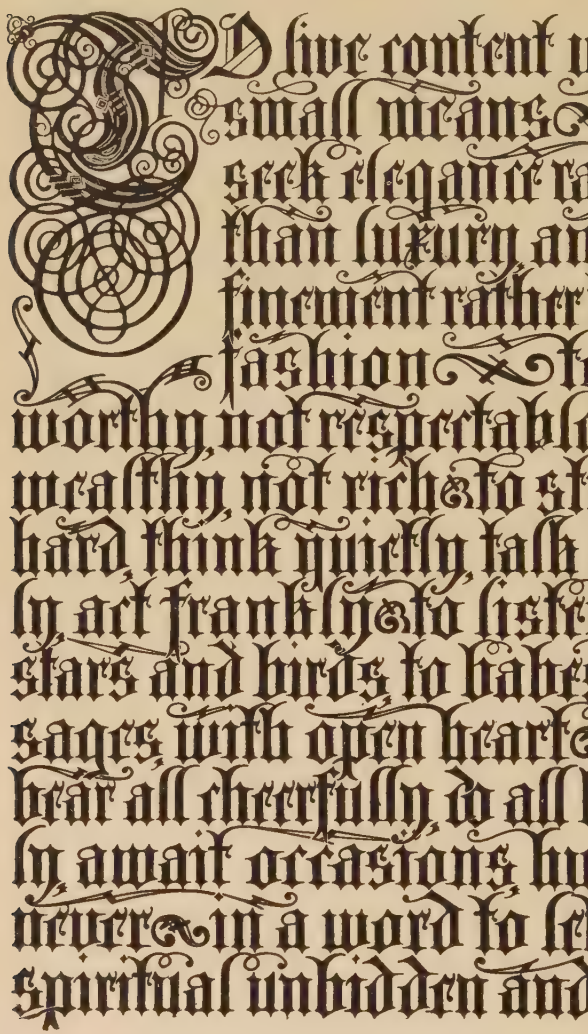
80. Gothic Lettering. F. J. T.

Christ's Mass

He came in Love,
And Love was all His theme,
Yet knew He well that earth
would not
Awaken from the dream
Of sense. The lust of blood
and hate
Must have its time to germinate,
Its fruitage then full shown,
Love, late, might claim her own.

Of how He came, of how He died,
Believe ye as ye will,
The words He gave
Pass o'er His grave,
And millions comfort still.

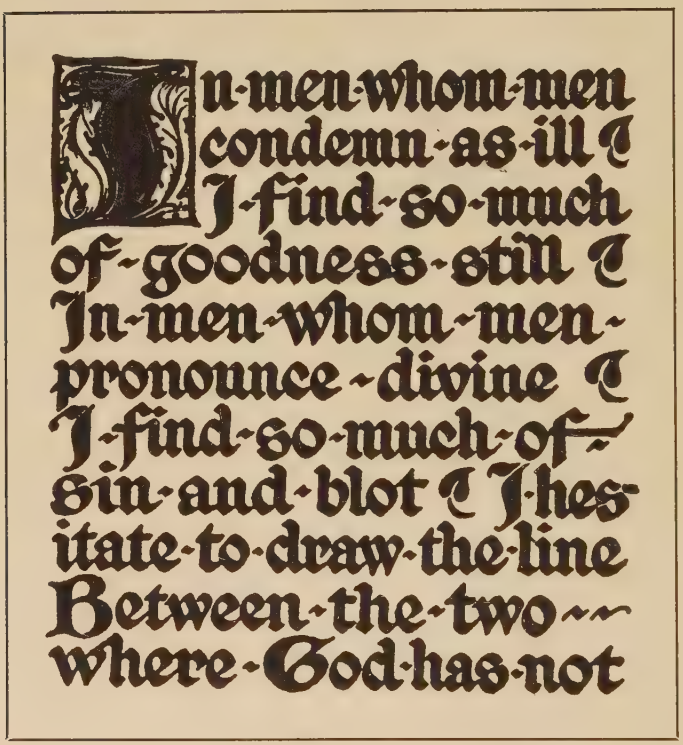
81. Gothic Lettering. F. J. T.


TO live content with
small means to
seek elegance rather
than luxury and re
finement rather than
fashion to be
worthy not respectable and
wealthy not rich to study
hard think quietly talk gent
ly act frankly to listen to
stars and birds to babes and
sages with open heart to
bear all cheerfully do all brav
ly await occasions hurry
never in a word to let the
spiritual unbidden and un

82. Gothic Lettering. W. E. Stevens.

Where two or three are
gathered
In my name, there will
I be:
The saving remnant
ever and alway
Belongs to me.
Ye broken, burdened,
wearied of the earth
Seek the clear fountain,
there is no dearth
But that ye dream of;
pure life is strong
and true.
I came, I am—and I
abide with you.

83. Gothic Lettering. F. J. T.



Heavy Gothic Letters.

CHAPTER V

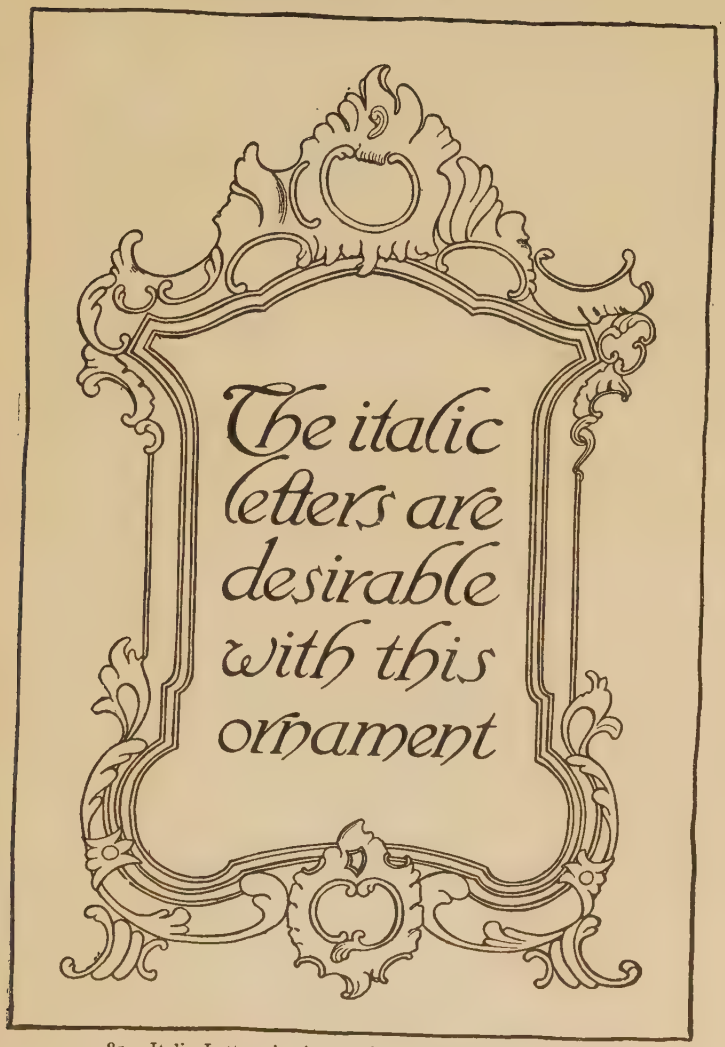
LETTERING IN DESIGN

N commencing a piece of lettering, the first and most important thing to consider is the style of letter to be used, and this is, of course, determined by the nature of the work in hand. The author is careful to present his subject in an appropriate and pleasing manner, and the medium through which his ideas are conveyed to the public should certainly be such that a harmony is preserved between the two. There can be no iron-clad rules as to what may or may not be done with regard to the use of certain letter forms for certain kinds of work, but a few general laws — laws of custom — may assist.

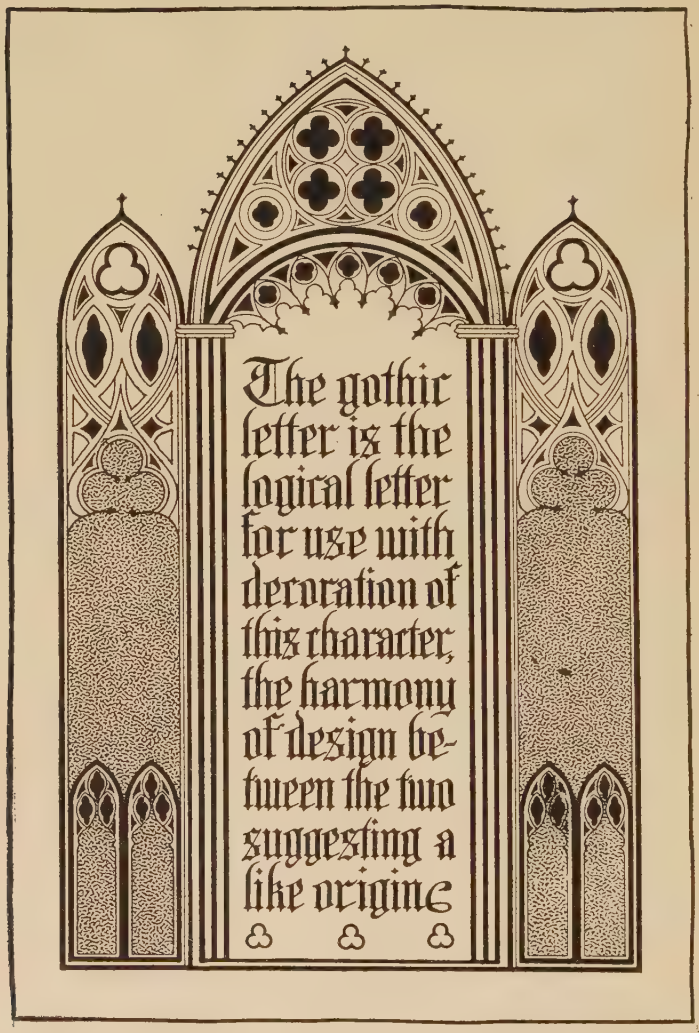
ROMAN CAPITALS

The roman capital letter is a general utility letter — at its best, however, when used in a formal piece of work. In the treatment of typographical design from architectural motifs, it is especially pleasing, as will be noted in 84. It may be used as all capitals, or in connection with lower-case, in almost any kind of work. In

84. Roman Capitals in Appropriate Decoration. F. J. T.



85. Italic Letters in Appropriate Decoration. F. J. T.



86. Gothic Letters in Appropriate Decoration. F. J. T.

fact, the old rule of "when in doubt use roman" may well be followed.

Roman Lower Case

The roman lower-case, which was evolved through the necessity of having for the bulk of the page a letter more legible and more easily executed than the capitals, is also a general utility letter.

The Italic Letter

The italic letter, said to have been designed after the handwriting of Petrarch, an Italian poet of the fourteenth century, came into use with the desire for a letter which could be more easily and rapidly executed than could the roman. At first only the lower-case italic was made, it being used in connection with roman capitals — a precedent frequently followed in work of to-day. The italic is informal and graceful, making an especially appropriate letter where the dignity of the roman is not required. For designs suggestive of the Louis XV. or Louis XVI. periods, or the Colonial style, the italic is especially desirable. (See 85.)

THE UNCIALS

For ecclesiastical work or any other gothic design,

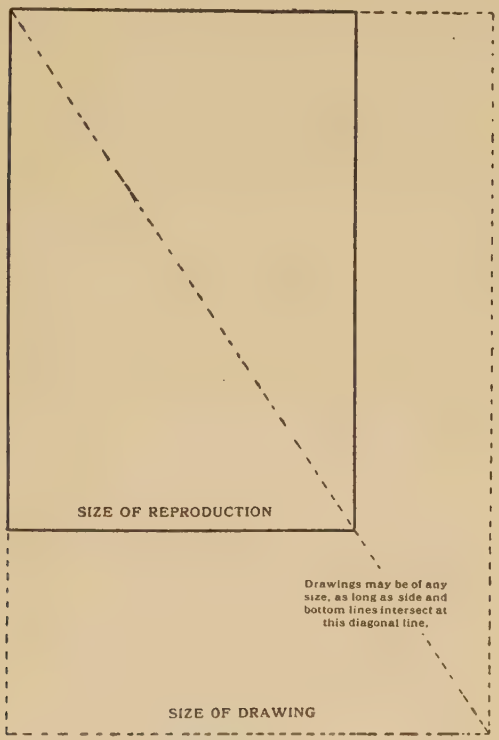
the uncial letters are appropriate. They may be used as all capitals or as capitals in connection with gothic lowercase. In 86 is shown the gothic letter combined with harmonious decoration.

The Gothic Letters

The gothic letter has ever been the logical letter for ecclesiastical use. Its richness and decorative appearance make it especially desirable for illuminating, engrossing, etc. It should never be used as all capitals.

Having decided on the letter to be used, we next consider the size which the drawing is to be made. No rule can be laid down for this — it will depend largely upon the size of the finished product and the personal taste of the designer. Some artists draw their letters but little, if any, larger than they are to be reproduced, although, perhaps, the usual method is to make the drawing from one-third to one-half larger than the desired size of the reproduction. The diagram shown in 87 illustrates the manner in which the drawing may be made larger without change of proportions. Suppose, for instance, that the reproduction is to be 6 by 9 inches. In the upper left-hand corner of the sheet make a rectangle of that size. Then draw a line from the upper left-hand corner to the lower right-hand corner of the rectangle, letting it extend beyond the panel. Then extend the top line to the desired width of drawing, and from this point draw a line intersecting the diagonal line. From this point draw

a line across the bottom to intersect the extended line at the left side.


SIZE OF REPRODUCTION
Drawings may be of any size, as long as side and bottom lines intersect at this diagonal line.
SIZE OF DRAWING

87. Diagram Showing Method of Enlarging a Panel.

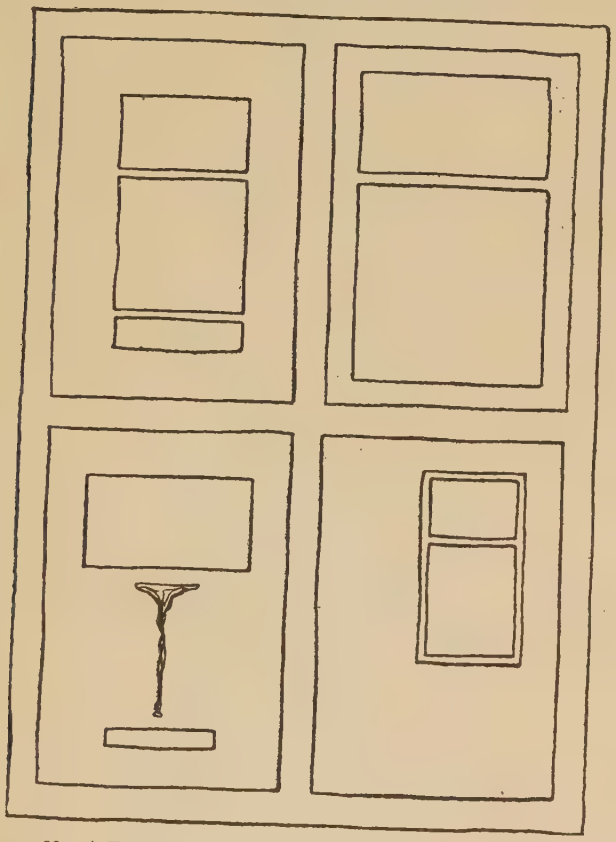
A piece of typographical designing must be considered as an arrangement of lines and masses, and these lines and masses must be placed in such positions that their relations toward each other shall be pleasing. Each one of the lines or masses is a force of attraction, and it

readily follows that if we are to have a simple design (and simplicity of design is always to be desired, as complication of design leads to illegibility) we must have few of these forces of attraction. The copy must be carefully read and the various words and sentences grouped together, leaving but few spots to deal with.

In determining the number and arrangement of these groups on the page, the preliminary sketch will be of the greatest value. This sketch need not in any way approach a drawing, nor need it contain any lettering. It is only necessary to indicate in a simple manner the outlines of the various groups. In 88 are shown a few suggestions as to the style of these preliminary sketches. They are the work of but a few moments, but they give a good idea of what will be the appearance of the finished design, and we start the work with a clear conception of what the result will be, instead of going at it in a haphazard manner.

After having gained simplicity in our design by the condensing of the reading-matter into a small number of groups or forces of attraction, the question of where to place these groups in order to achieve the most pleasing results presents itself, and the successful solution of this question calls for a consideration of proportion. In order to clearly discuss proportion we must have a concise definition of what proportion really is. To say that "Proportion is the pleasing inequality in the parts of an object" is, perhaps, putting it as simply and yet comprehensively as any of the definitions that can be found. A pleasing equality in the parts of an object constitutes symmetry, but in order to have proportion we must have a pleasing *inequality*. In other words, the divisions must

not be equal lest they produce monotony, but must be unequal, and in such relation one to the other that the

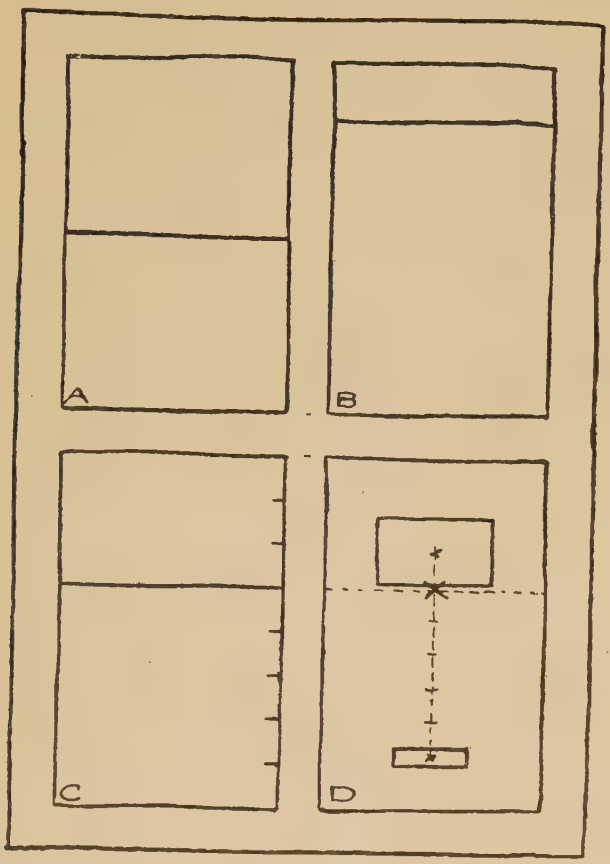


88. A Few Suggestions Regarding Preliminary Sketches.

effect is satisfactory to the eye. If we divide a rectangle exactly in the center, as shown in 84-a, the effect would not be pleasing; neither would it be effective for a let-

tered page, as both panels would be of equal importance. If we divided it, as shown in 89-b, the effect would be that of the large panel crowding the smaller one off the page. Where, then, are we to secure a pleasing division? Experiments have proven that a division which gives three parts of the rectangle to one panel and five parts to the other is the most satisfactory to the great majority of people. This division is shown in 89-c. Authorities differ slightly in their statements of these proportions, some giving it as three to five, while others claim that the proportion of two to three are more correct. While it can hardly be said that art can be brought down to mathematical calculations, still, some of the best designers of to-day follow these proportions throughout their designs with excellent results.

Let us consider an extremely simple page on which is to be but one line of lettering. The most important question in connection with printing the page would be just where to place the one line. As the line has the effect of dividing the rectangle page into two parts, we must place it in such position that the two parts will sustain the proper relations toward each other — not in the center, dividing the page into equal parts, nor yet so close to the top of the page that the inequality in the sizes of the two parts will not be pleasing. This is our opportunity to make use of the principle of the proportion of three to five and place the line in the position shown by the dividing line in 89-c. Although this is applying a mathematical calculation to the ascertaining of the proper position for the line, and while, of course, an unvarying adherence to this principle would in time be tiresome, still, as a basis from which to work, it is most excellent.



89. The division of the rectangle shown in A is not pleasing, owing to the equality of the two parts. In B the effect is also unpleasant, the two parts having no relation toward each other in size. In C we have a satisfactory division, caused by giving three parts of the rectangle to one panel and five parts to the other. D shows method of centering two spots of unequal size on this proportion.

If, instead of a single line on a page, we have several lines, but grouped in one mass, the placing is the same as for a single line — in such position that the center of the mass will be on the dividing line shown in 89-c. But with two or more groups or masses the problem becomes a trifle more complicated. Where in the former instance we placed the center of the one mass on the line, we must now place the center of balance between the two masses on that line. The upper group must be moved up enough to counteract the attraction exercised by the lower group. In 89-d is shown an example of the manner in which to ascertain the center of balance between the two masses. If they were of equal size the center of balance would naturally be in the middle of a line drawn from the center of one group to the center of the other. But the inequality in size necessitates a different placing. Mr. E. A. Batchelder, in "The Principles of Design," treats of the balancing of masses of unequal sizes in the following entertaining manner:

"Supposing our measures are unequal; what then? They may be likened to a man and a boy on a 'see-saw' — the man weighing twice as much as the boy. Note carefully the steps taken to find the point of balance in this instance. We will draw a line connecting the centers of the spots, as before; but it is plain that the balance-point can not be in the middle of that line. If the man weighs twice as much as the boy, it would be necessary to give the boy two parts of the board and the man one. Just so with spots of print. As these spots have a ratio of two to one, the smaller spot must be given two parts of the line, the larger spot one part." In 89-d the same principle is applied, except that the larger spot is given

one part of the line and the smaller spot five parts, as the larger spot is approximately five times as great as the smaller one.

The spacing, both between letters and between lines,

90. An Illustration of Improper Spacing.

is a matter of the greatest importance, especially in the lettering of roman capitals. In spacing between the letters in a word, uniformity of effect is gained by placing the letters so that the area of space between them is uniform, and not by placing them so that their serifs are at equal distances apart. This is illustrated in the diagrams shown in 90 and 91. In the former, it will be noted, the letters

91. An Illustration of Even Spacing. Compare with 90.

are spaced so that their serifs are equally distant. This, owing to the varying shapes of the letters, results in an uneven distribution of white and an unpleasant effect. In 91 this is overcome by placing more space between

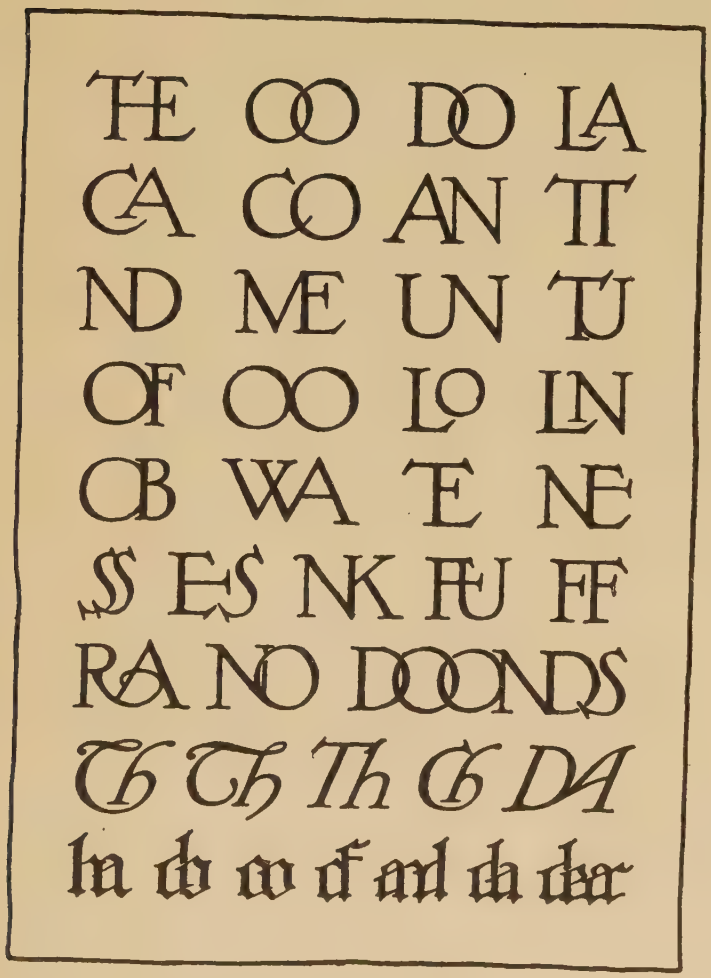
the two letters in the center of the word, making the white space between each two letters in the line approximately equal.

In determining the size of letter to be used for a given length of line, experience and experiment are necessary. The general statement, that, as the roman capital is based upon the square, one should allow a square of space for each letter, may help some, but, of course, this depends altogether upon the precise combination of letters in the line. One may, however, take considerable liberty with the letters in order to get them within a given space. Some of the letters — notably H, E, F, M, N and T — may be made wider or narrower to suit convenience. The round letters, however, should be left round, even though the others be considerably narrowed. In addition to this, one is at liberty to connect or run together letters in order to save space, as this can in many instances be done without loss of legibility. In 92 are shown several examples to illustrate this point.

No rules can be given as to the proper amount of space between lines. This will depend upon whether the letter is open and widely spaced, or otherwise. For roman capitals, a space of one-third of the height of the letter between lines is usually sufficient, while in the black letter the capitals in a line should almost reach the line above.

The first consideration in lettering a piece of work is to present the subject in an appropriate manner. To do this effectively will necessitate a working knowledge of the various letter forms, as one can not successfully use one style of letter for all work regardless of the subject.

The beginner should avoid trying to originate letter



92. A Few Examples of Letters Tied Together in Order to Gain Space.

forms, as this is liable to lead him into the use of letters which lack in legibility. The letter must be readable, above all things, and after one can make good, plain, readable letters, after accepted letter forms, there will still be sufficient time to originate.

In the constant use of an alphabet the letterer will develop certain new forms, as his individuality will creep into the work, and in time his alphabets become different from the models after which he learned. Deliberate attempts at originating new alphabets, however, are more than likely to result in a failure to produce anything worth while.

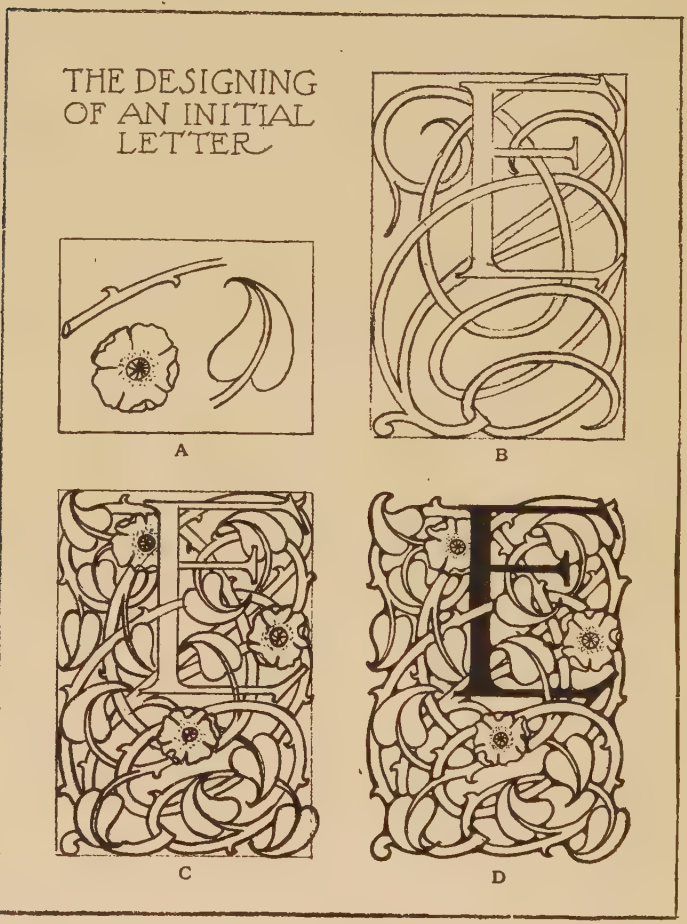
Because of the fact that the design or arrangement of a page of lettering is equally important with the lettering itself, and in many cases much more so, the examples shown in this volume are largely those of lettering in design rather than a greater number of various alphabets.

CHAPTER VI

DECORATION

YPOGRAPHICAL design depends, for its effectiveness, largely upon the decorative material — initial letters, borders, head and tail pieces, etc.— employed, and the typographical designer will feel the need of an ability to create these embellishments for his work in a fitting manner. While the typefoundries and engraving houses furnish a wealth of this material, from which one may select numerous pleasing pieces of decoration, there are many times when one is unable to secure the effect desired by using a stock cut — when the designs available are not suited to the subject or the cuts are not of the proper size or shape. This is especially true of catalogue and booklet work in which it is desired to keep the whole of the decoration harmonious. For the assistance of the beginner in this work, we shall herein offer a few suggestions as to the method of producing this decorative material — not a treatise of the design which underlies this work and which is an exhaustive study, but a few hints from which one may work.

Let us take, for example, an initial letter. We will say that a decorative initial E is desired for a certain piece of work, and for certain reasons — either that it may harmonize with other decorative material used in



93. The construction of an initial letter. A shows the elements of which the design is composed. B shows the distribution of the stems. C shows the addition of flowers and leaves. D shows the completed work.

the same piece of work, or on account of association with the subject — a wild-rose motif is desirable. The first step is to select the various elements which are to enter into the design. In this case, we will use a stem, a leaf and a flower as shown in 93-a. As will be seen, these are conventionalized forms. And right at this point it

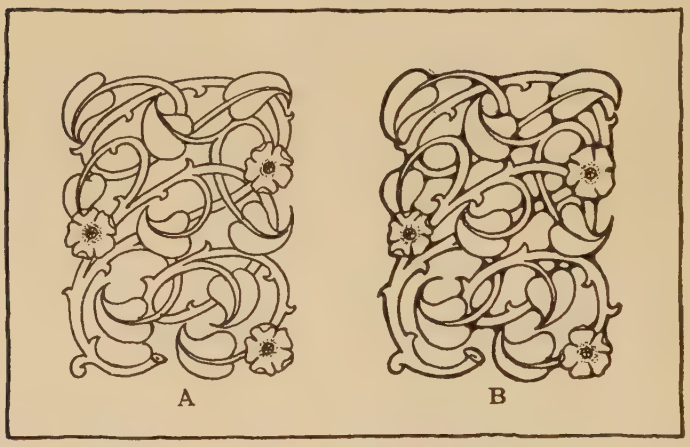
94. A rose in natural form, together with suggestions for conventionalizing, the latter being necessary for design to be printed on a flat surface.

will be well to digress for a short time, in order to take up this question of conventionalized forms:

Perhaps, in this instance, the best way to define a conventionalized form is to say that it is a form simplified according to artistic principle. The conventionalized form is necessary in typographical design for the reason that it is intended to decorate a conventional thing — not a natural one. The typographical designer works on a flat surface and his design is to be reproduced on a flat surface. Hence, in order to fully answer its ends, the decoration must be at least comparatively flat —

with little, if any, suggestion of perspective or light and shade.

The diagram 94 illustrates this question of conventionalizing. The first sketch in the upper row is that of a rose in natural form, complicated in line, with its

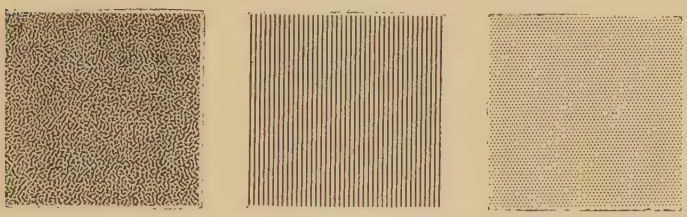


95. Showing the Effect of Strengthening the Intersections in a Design.

shadows suggesting a depth wholly unsuited to the flat decoration necessary to the printed page. We must conventionalize it by simplifying it, and yet we must keep the characteristics of the rose — or at least some of them. The balance of the sketches in this diagram suggest a few different ways in which this may be done. No matter what motif is chosen for decoration, whether it be flowers, fruit or anything else, this conventionalizing by simplification must be carried out if the decoration is to be entirely suitable for the printed page.

To return to our initial letter, 93. After deciding on

our motif and its elements, the next step is to fill the required space with the design. Whether it is to be light or dark in tone must be decided. In this case, we are making a letter of about medium color. After placing the letter proper in the space we proceed to fill the latter up with the stems, putting them in in such manner as to cover the background rather evenly. One should

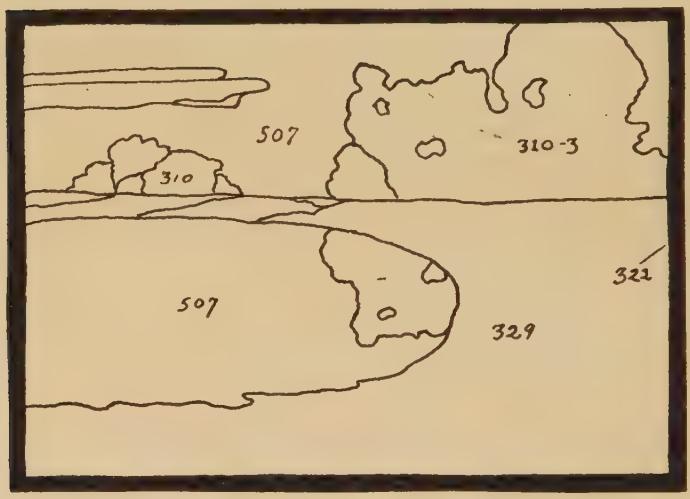


96. A Few Patterns of Tints for Mechanical Shading.

endeavor to cover the whole space with but few stems and branches, making large sweeps with the lines. The spaces between the various stems should be carefully noted, and should be neither equal nor too widely varying. The next step is to add the flowers and leaves, as in 93-c. Here one has considerable latitude in the use of small stems for the leaves and in the placing of the elements so that they will cover the space. The adding of the thorns to the stem also helps break up the spaces in an attractive way.

Then comes the inking-in of the work, as shown in 93-d. In this inking-in, several letter "tricks" will be of help. One thing that helps materially is the making of the lines around the outline of the design a trifle heavier than those used inside. Another is the rounding of the intersections throughout the design. Both of these points are illustrated in 95. In (a) the lines are all of

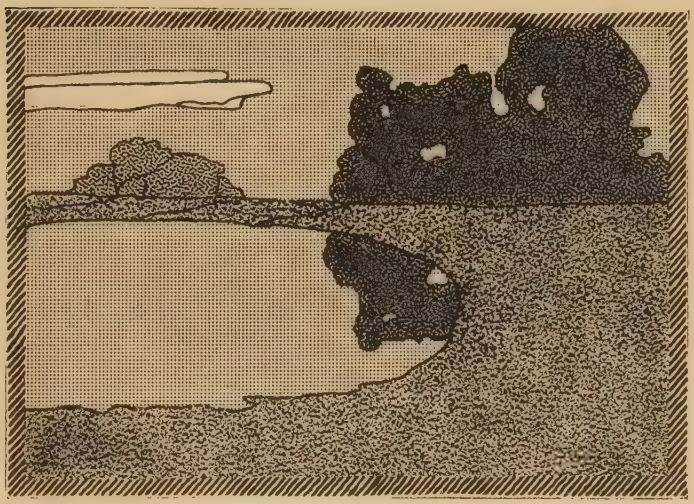
uniform weight and the intersections are not accentuated. The result is a thin, weak-looking bit of decoration, not to be compared in richness with (b), which is the same decoration with the points in question observed.



97. A Drawing with the Masses in Outline, the Shading to Be Put in by the Engraver as per the Figures (Compare with 98).

What is known as the Ben Day process for shading drawings in various grains, stipples, straight or wavy lines, is of great help in designing, and one should know at least something about it. A large variety of patterns are available for this work, some of which are shown in 96. Shading or stippling of this character is put in by the engraver, the artist simply furnishing the line drawing and indicating where he desires the tint and which tint to use. This is illustrated in 97 and 98. In 97 is shown a line drawing from which is desired a plate in

various tints, the number of the tints being indicated in the places they are to fill. The plate from this drawing, with the mechanical tints put in by the engraver, is shown in 98. In 101 the border was originally drawn in solid



98. Plate Made from Drawing Shown in 97, with Mechanical Tints Put in by Engraver.

black, the diagonal line effect being produced by the engraver.

In designing a repeating border, it is frequently desirable, on account of the great saving of time and labor, to draw a section of the border, have a zinc etching made, print as many proofs as are needed and paste up the border. With a little care in the pasting up and joining the lines, this can be easily accomplished at a great saving. The border shown in 99 was produced in this manner. One section was drawn, a plate made of it, as

shown in 100, the border was pasted up and the corners drawn in. Where the corners are especially complicated it is even advisable to draw one of them and make a plate, rather than drawing all four.

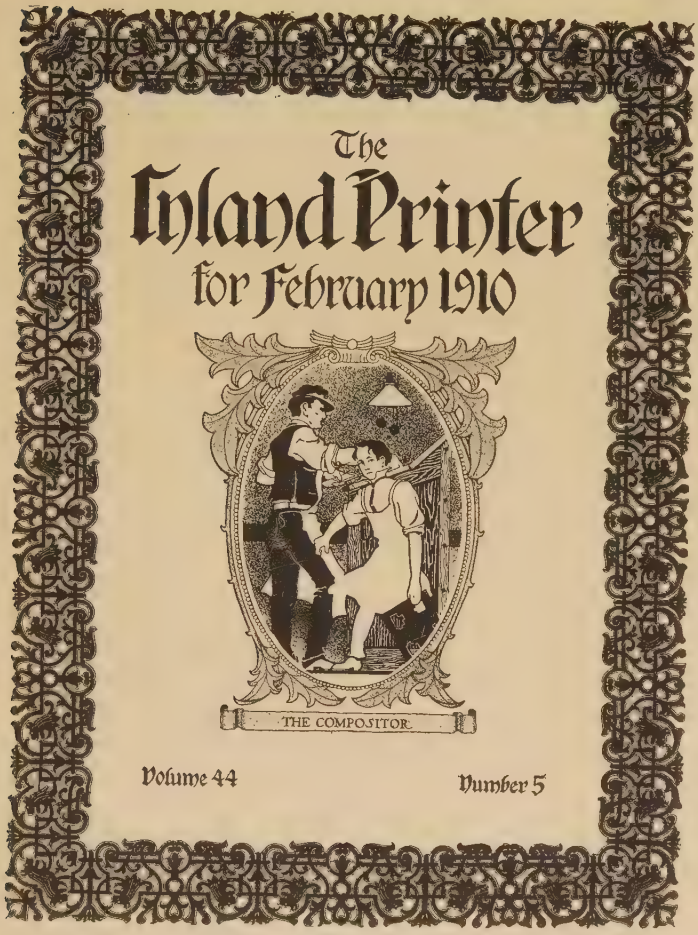
Where the border around a page is the same on both sides, as shown in 101, one can also save time by drawing

99. Where a repeating border is complicated it is sometimes better to make a plate of one section, have proofs made, and then paste up the whole border. (See 100.)

one side only, as shown in 102, and having the engraver reverse the border for use on the other side.

One should see that the decoration on a piece of work is consistent with the subject. Just as the letter form adds or detracts from a piece of work in accordance with its suitability or lack thereof, so does the decoration exercise an influence. One would not think of lettering a Gothic design with block letters; even less appropriate would it be to decorate the cover of a book of Egyptian travels with Celtic ornament. That one may gather in a general way the characteristics of the various styles and periods of ornamentation several plates of designs are shown herewith.

The plate of Egyptian decoration, 103, shows the motifs which form the bases for much of the ornament of Egypt. The lotus and papyrus, which were sym-

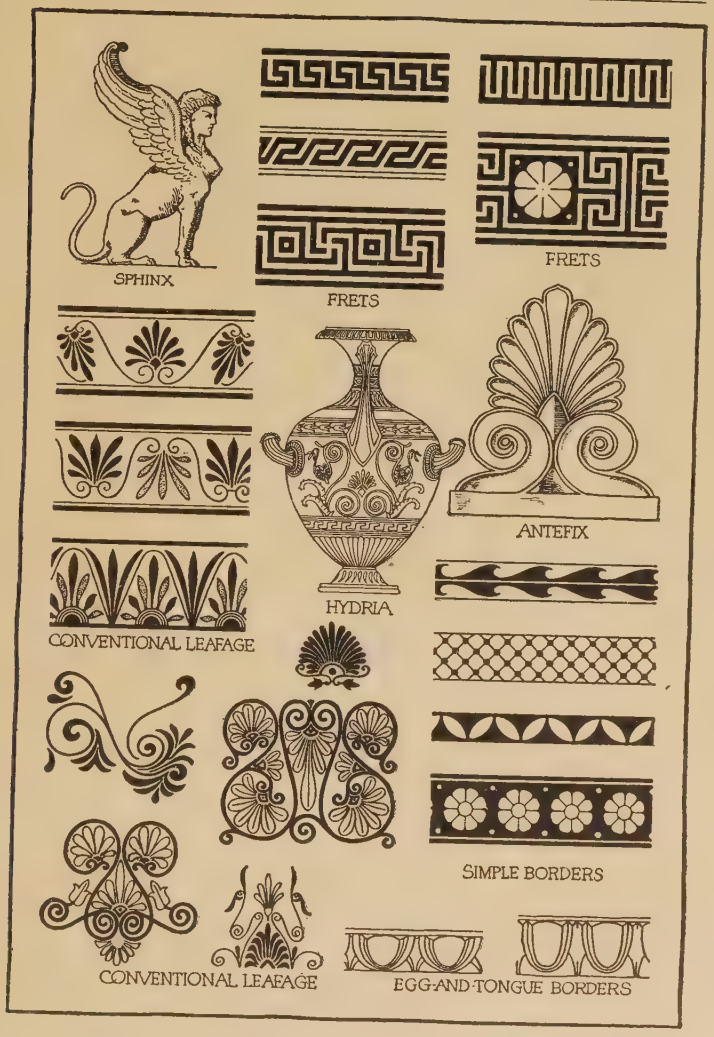


100. This Border Was Made Up of Proofs of the Section Shown in 99.

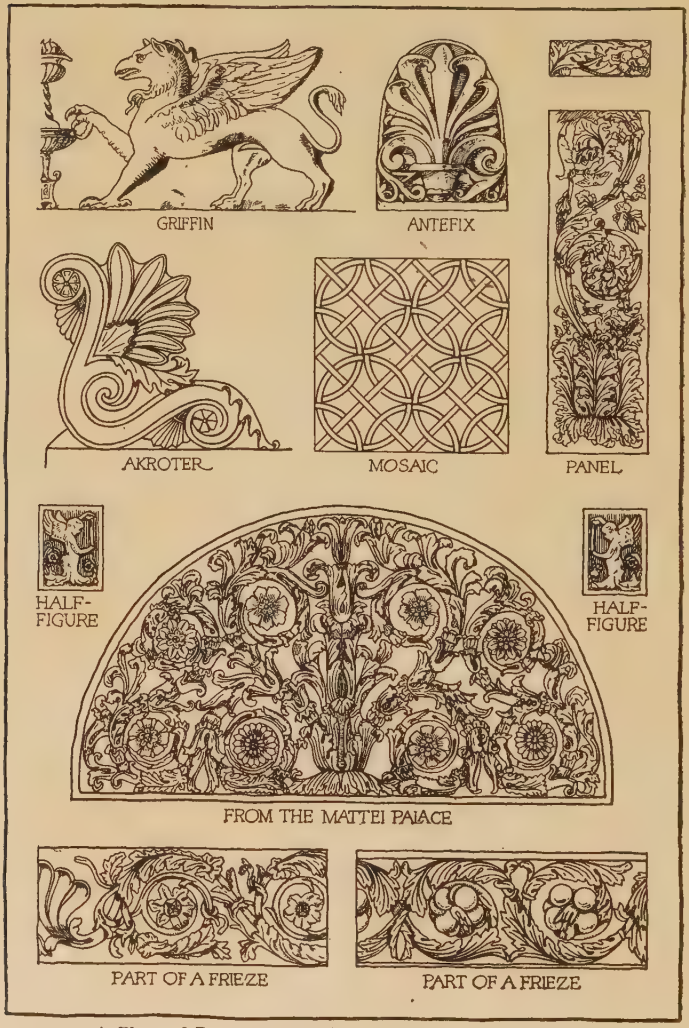
101. This Border Was Drawn in Solid Black and Lined Mechanically. But One Side Was Drawn, as Shown in 102.

102. Where a border is alike on both sides, it is sometimes advisable to draw but one side, the engraver reversing it for the other half.

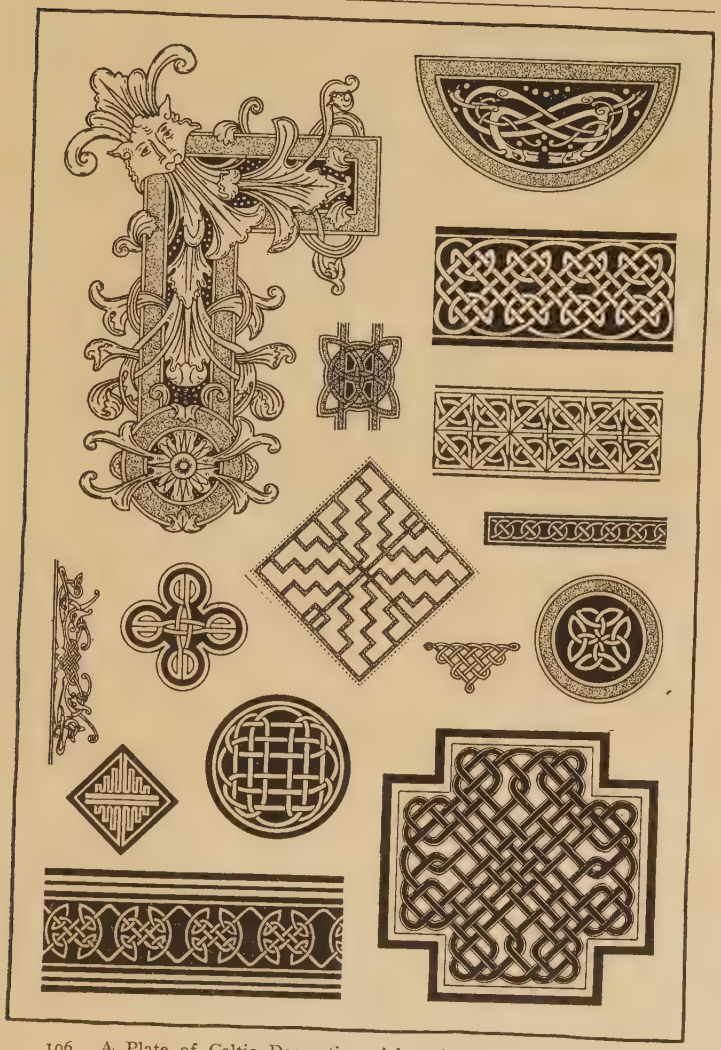
103. Egyptian Decorative Forms.
Adapted from various sources by W. E. Stevens.



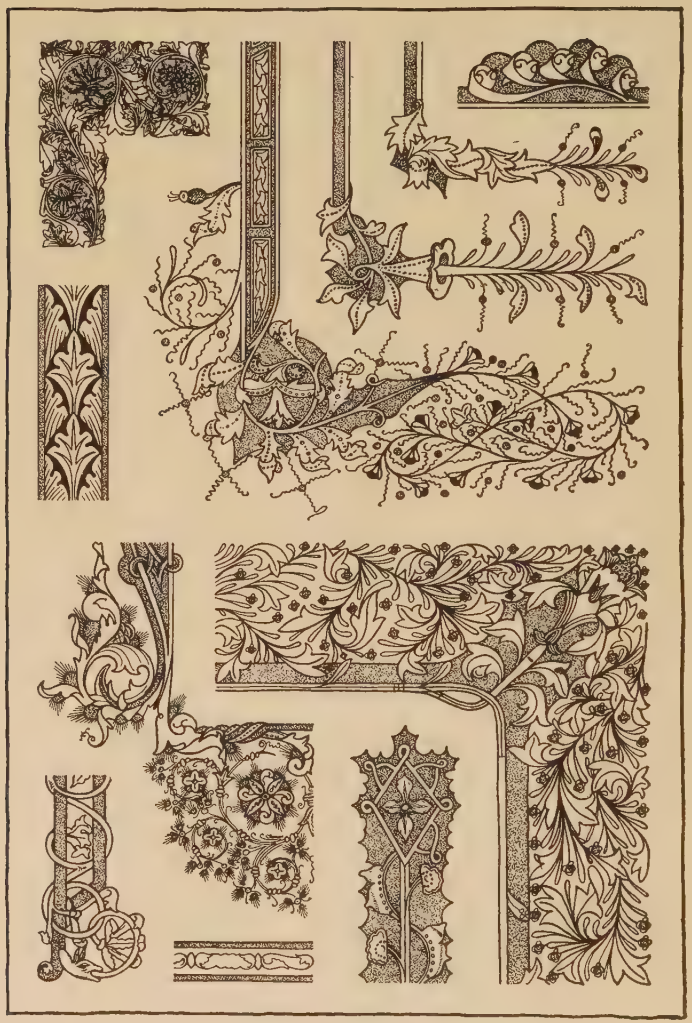
104. A Plate of Greek Decoration.
Adapted from various sources by W. E. Stevens.



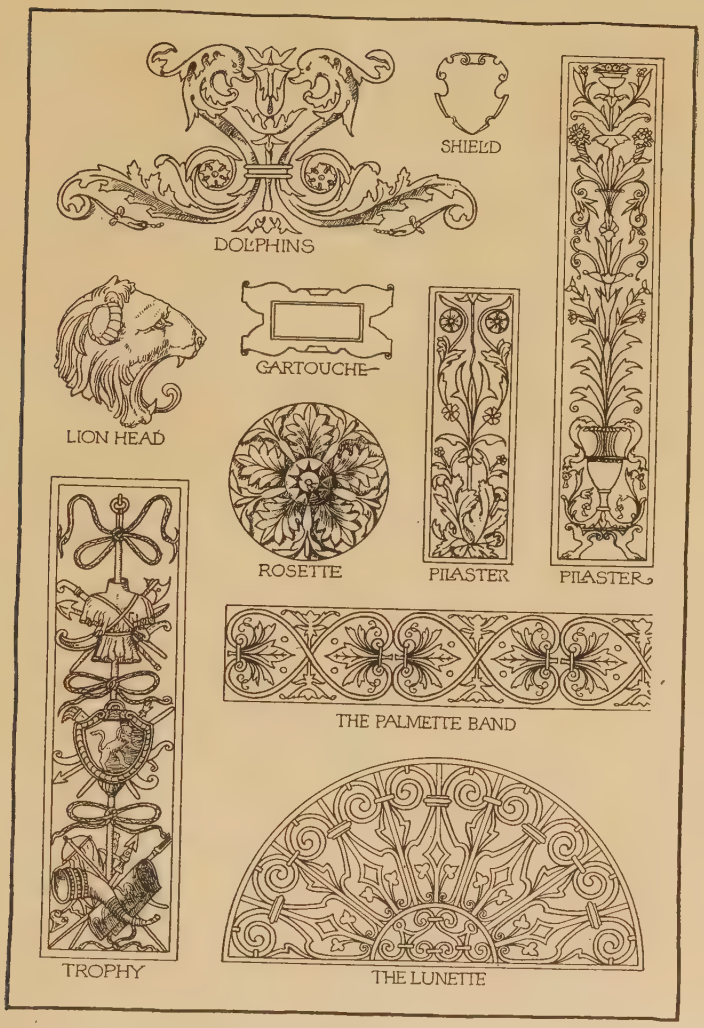
105. A Plate of Roman Decoration. Adapted from various sources by W. E. Stevens.



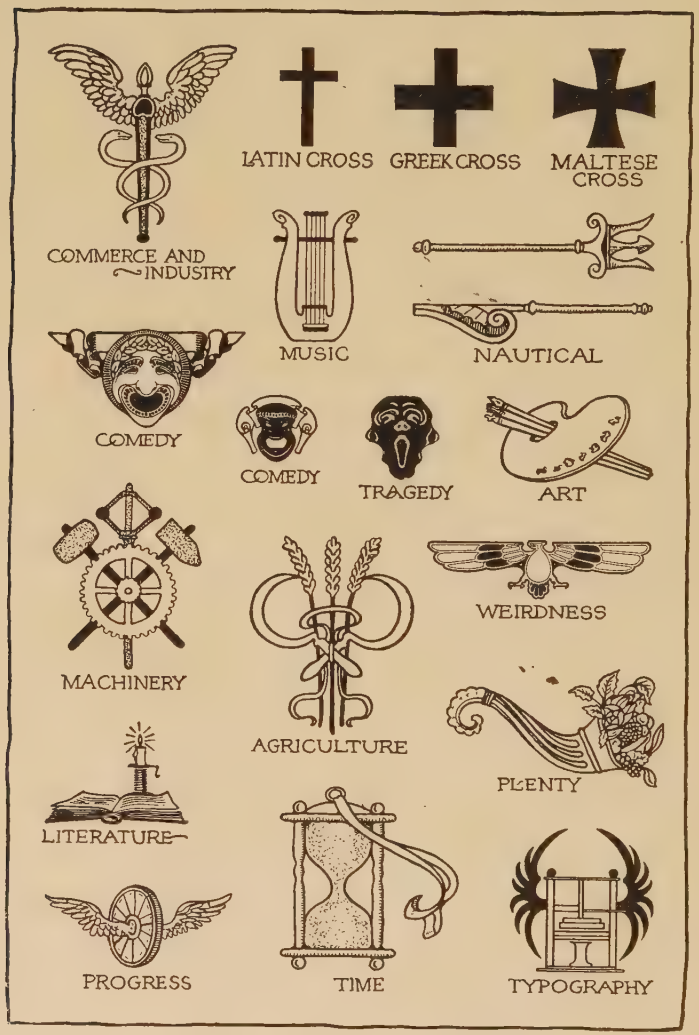
106. A Plate of Celtic Decoration. Adapted from various sources by W. E. Stevens.



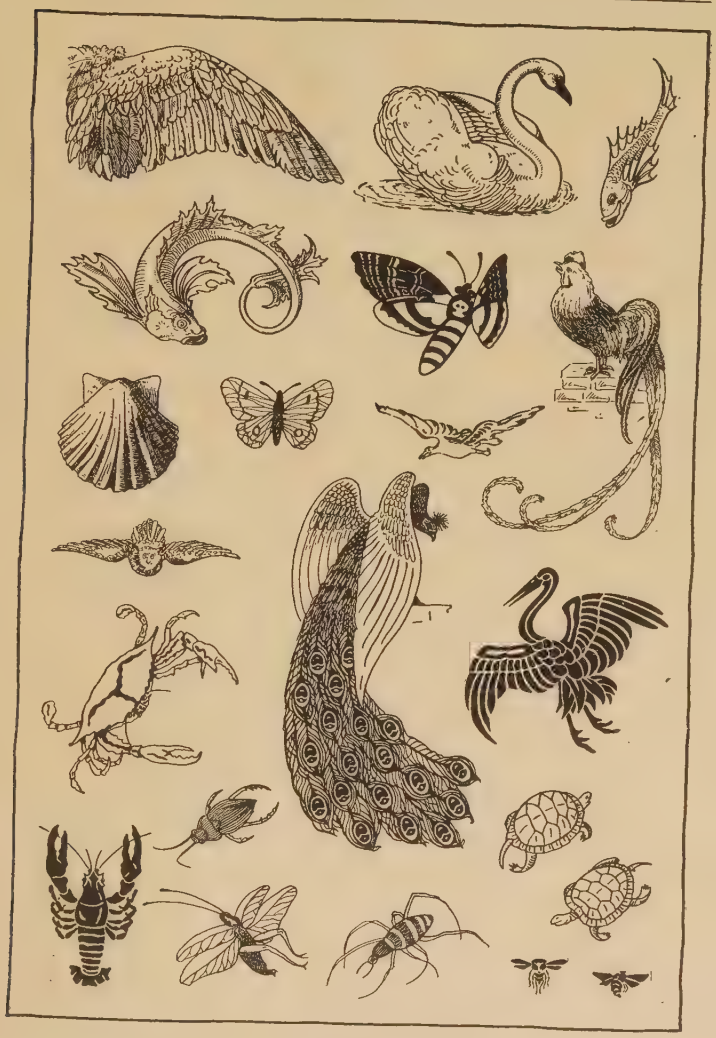
107. Decoration from Illuminated Manuscripts.
Adapted from various sources by W. E. Stevens.



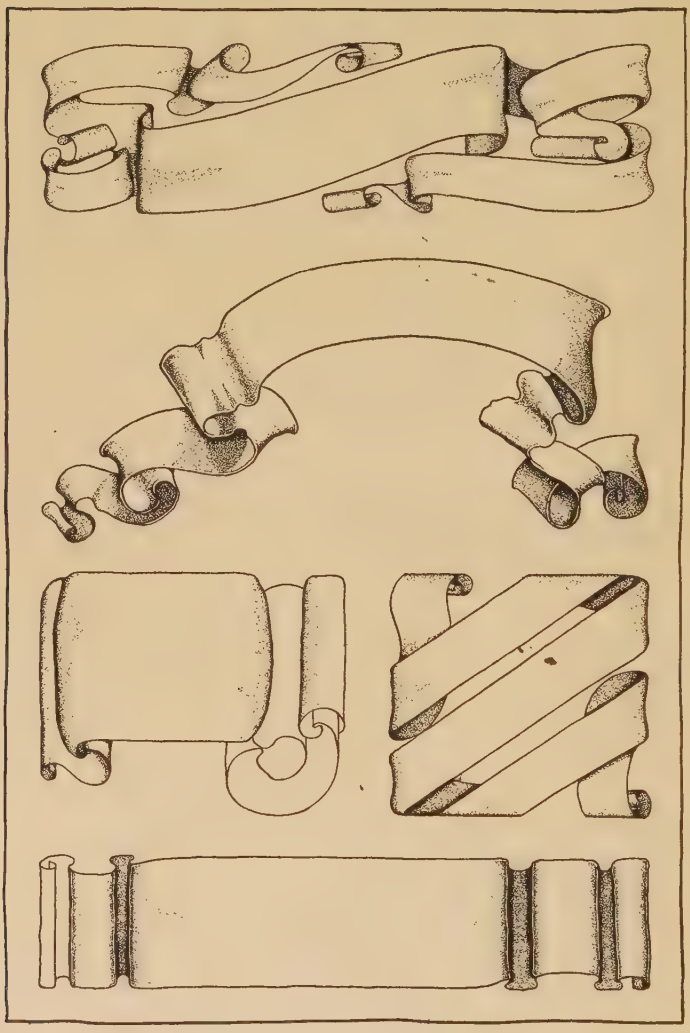
108. A Plate of Renaissance Decoration.
Adapted from various sources by W. E. Stevens.



109. Symbols and the Subjects Which They Represent. Adapted from various sources by W. E. Stevens.



110. Miscellaneous Decorative Forms. Adapted from various sources by W. E. Stevens.



111. Ribbons in Decorative Forms.

bolical of food for body and mind, were much used as motifs, as were the feathers of rare birds. Egyptian decoration associates itself in the mind with strong colors. In the early periods the primary colors, red, yellow and blue, were principally used, with some green. Later, purple and brown were added. Period of Egyptian decoration was, approximately, 4,000-324 B. C.

Perhaps the most noticeable features of Greek design are the various forms of the Greek fret and the cŏnventional foliage based on the honeysuckle, both of which features enter largely into the plate of decoration shown in 104. Although Greek decoration was, to a certain extent, developed from the Egyptian, it was carried along new lines. Period of Greek decoration, approximate, 1900-168 B. C.

The Roman decoration, a plate of which is shown in 105, was much more elaborate than was the Greek, less attention being given to general proportions and more to a lavish use of decoration. The acanthus leaf, already beautifully conventionalized by the Greeks, was the basis of much of the Roman ornamentation. Period of Roman decoration, approximate, 753 B. C.-455 A. D.

Perhaps the most noticeable feature in the Celtic ornament is the general absence of foliage, interlaced ribbonwork in the most elaborate and complicated designs being the chief characteristic, as will be seen in 106. Period of Celtic decoration, approximate, 200 B. C.-1100 A. D.

In the early illuminated manuscripts the student of lettering as applied to typographical design will find much of interest. A wealth of beautiful lettering and decoration may be found, a few suggestions of which are shown in 107.

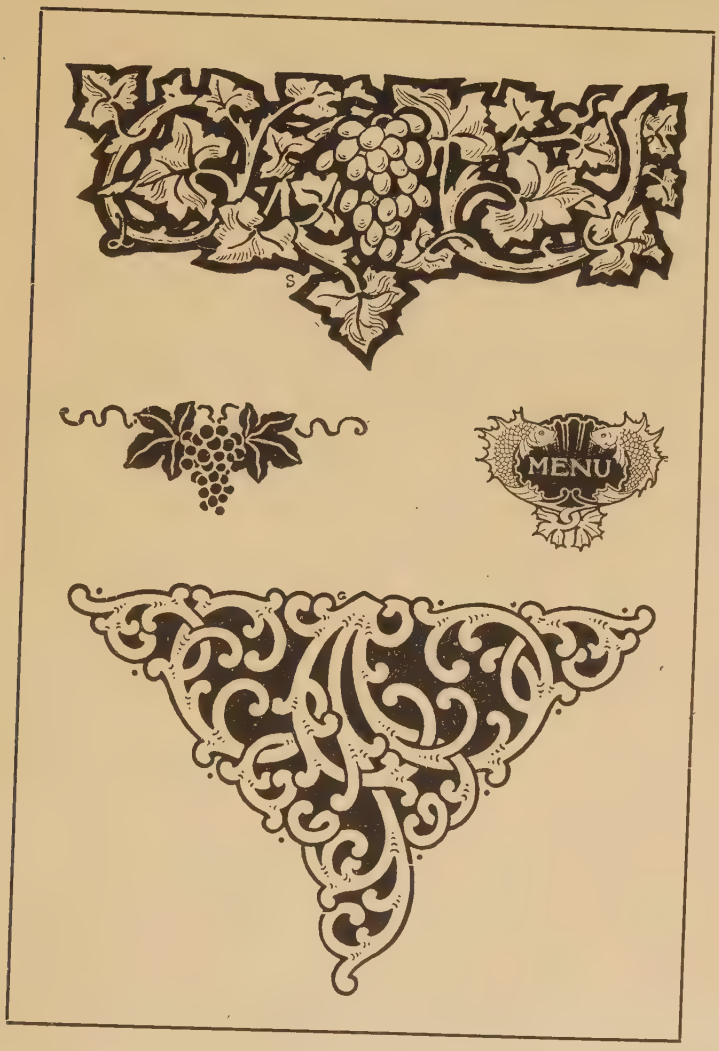
The decoration of the Renaissance period was a composite style, vases, the cornucopia, the acanthus leaf, and figures being the chief characteristics. The Renaissance period was between the years 1400 and 1643, and was a revival of art following a long period of decadence. In 108 are shown examples of decoration of this period.

Decoration forms symbolical of the subject with which the designer is dealing form very effective ornamentation. In 109 are shown several of the more commonly used symbols, together with the subjects which they represent.

In 110 are shown conventionalized birds, wings, fishes, etc., all of which may be very easily adapted to decorative effects.

The ribbon, in its various forms, is a most pleasing decoration. In 111 are shown various arrangements of ribbons.

MISCELLANEOUS DECORATION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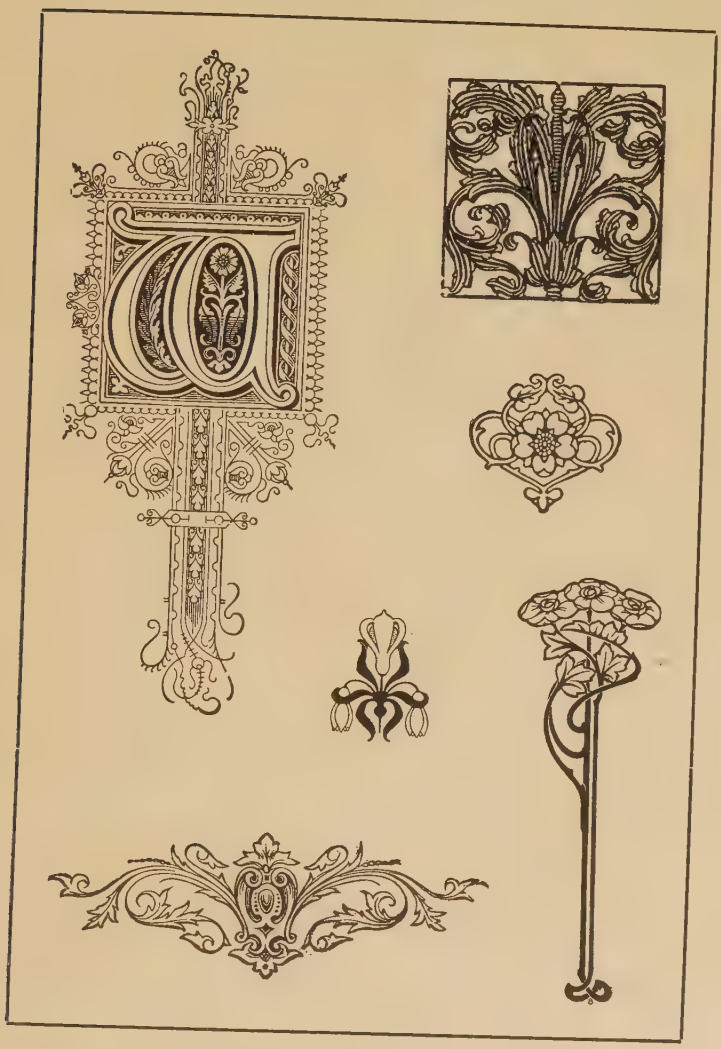
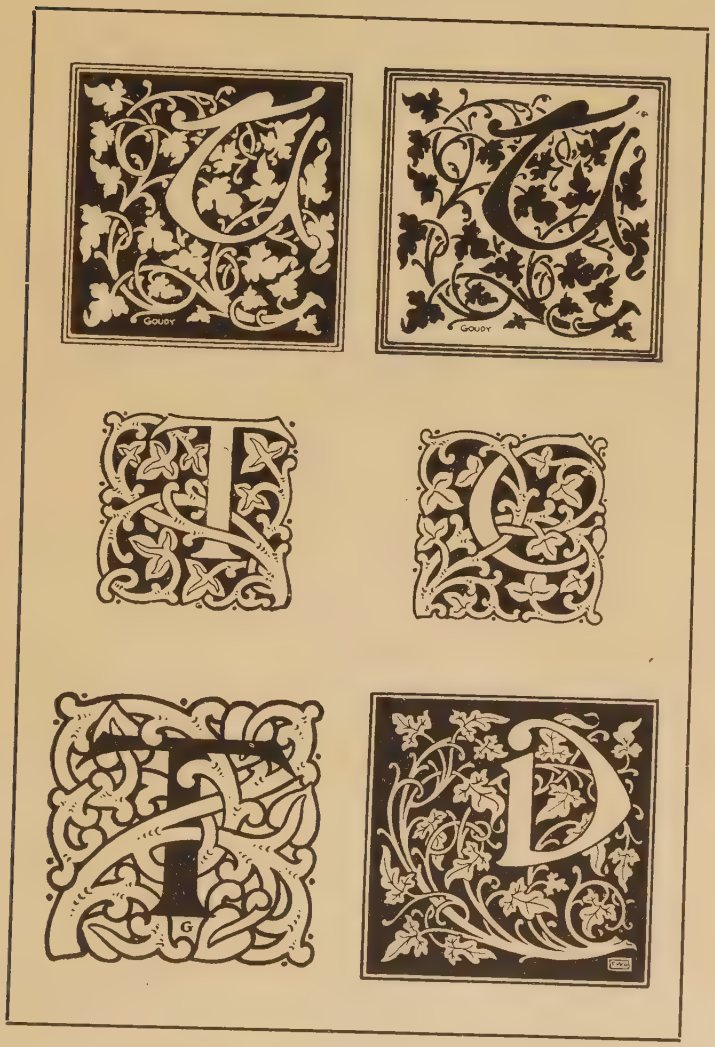
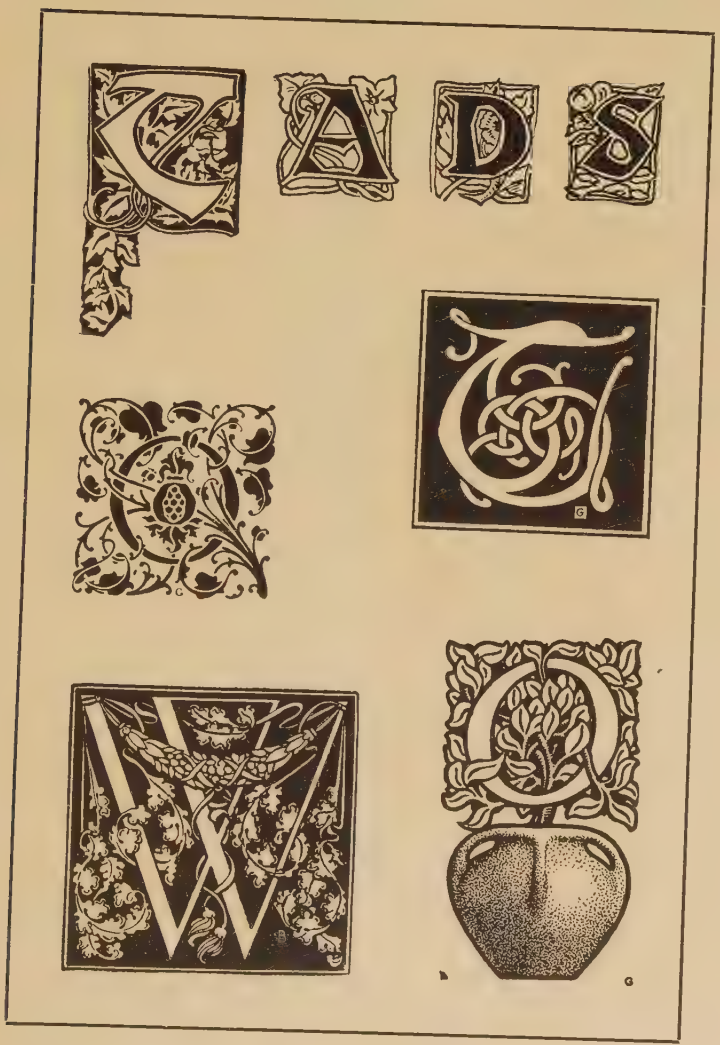
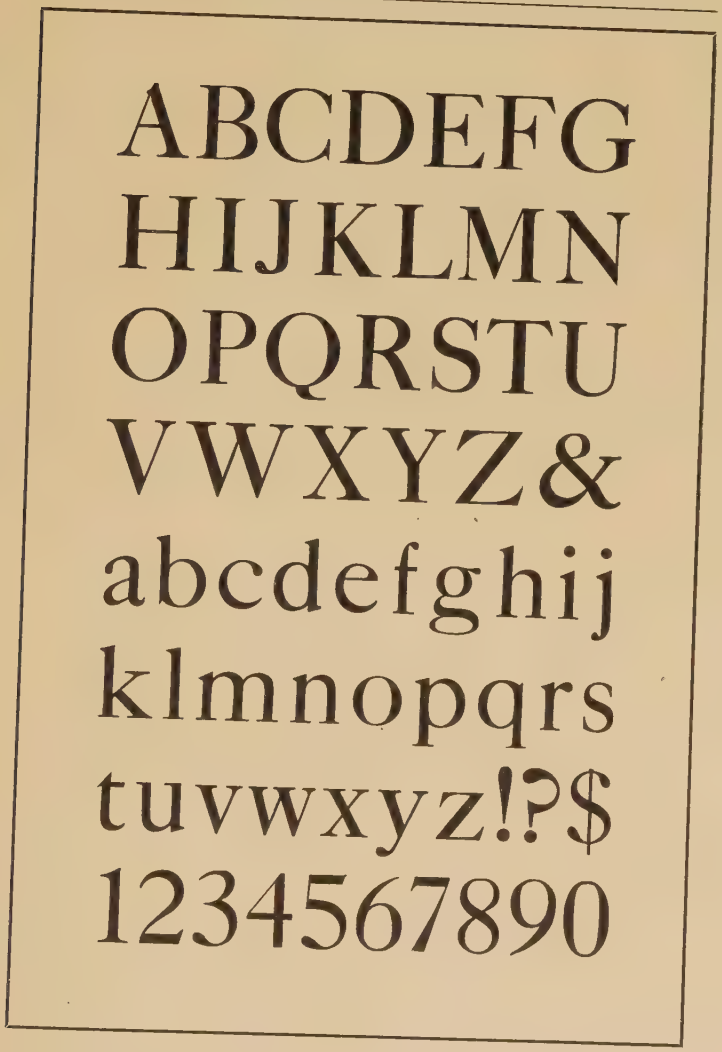
PROCESS
ENGRAVING



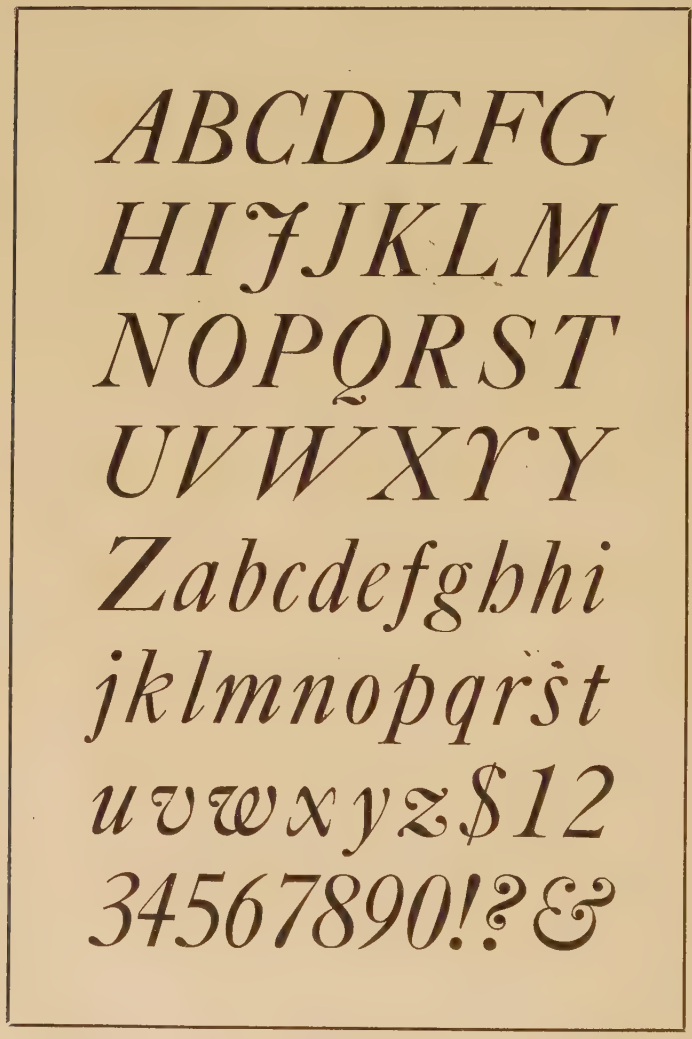

GOUDY
GOUDY



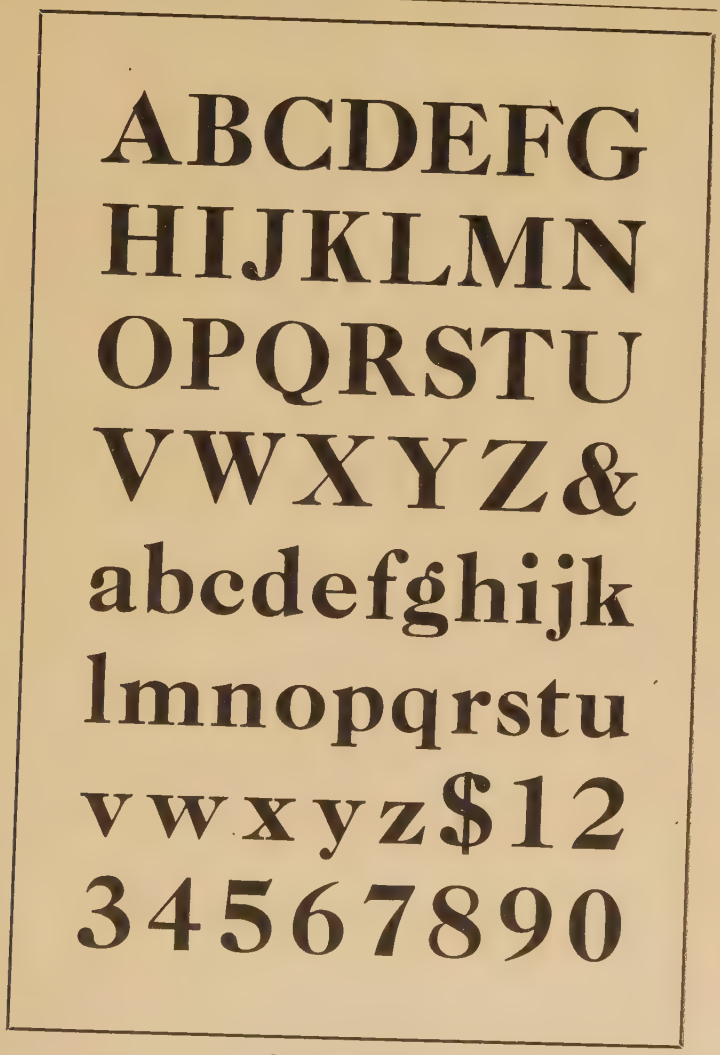
TYPE ALPHABETS



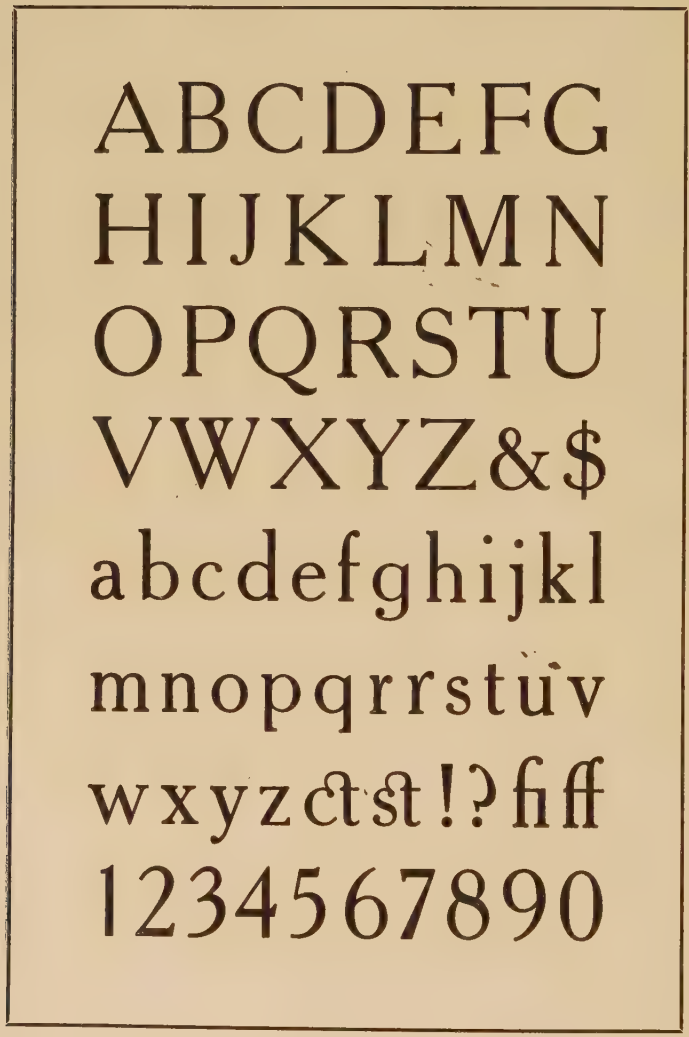
Caslon Old-style Type.



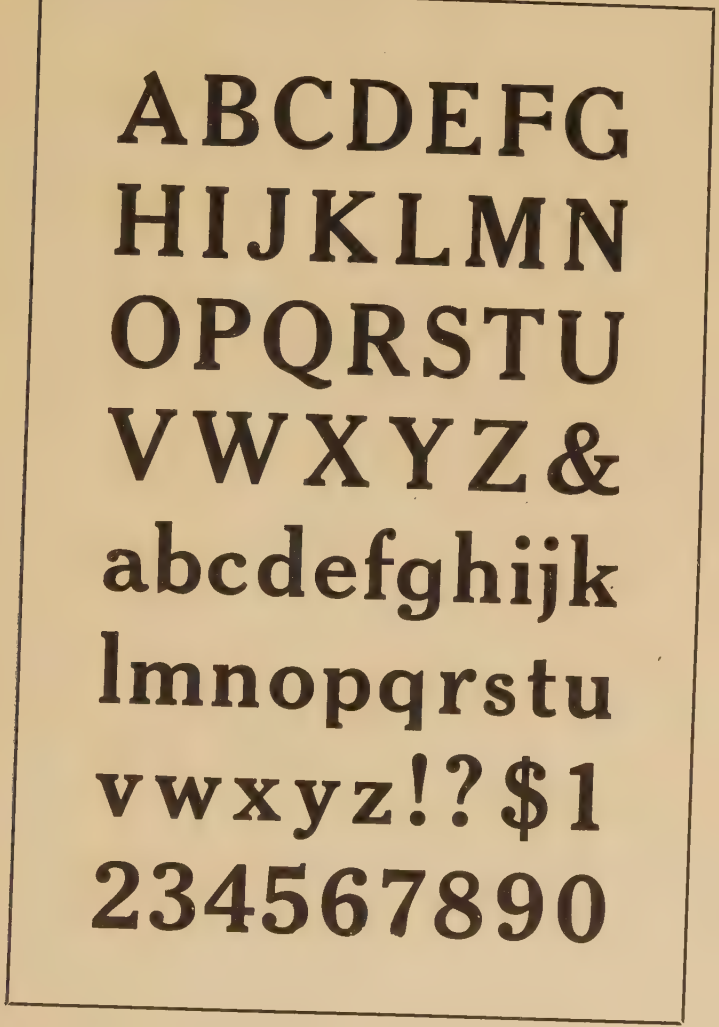
Caslon Old-style Italic Type.



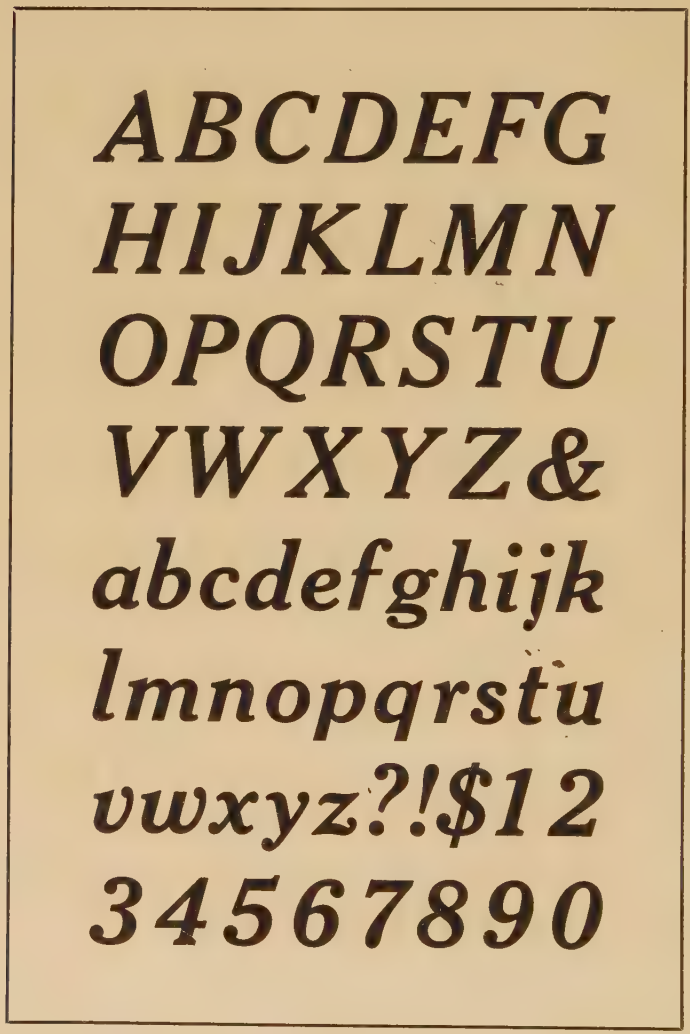
Caslon Bold Type



Cheltenham Type.



Cheltenham Bold Type.



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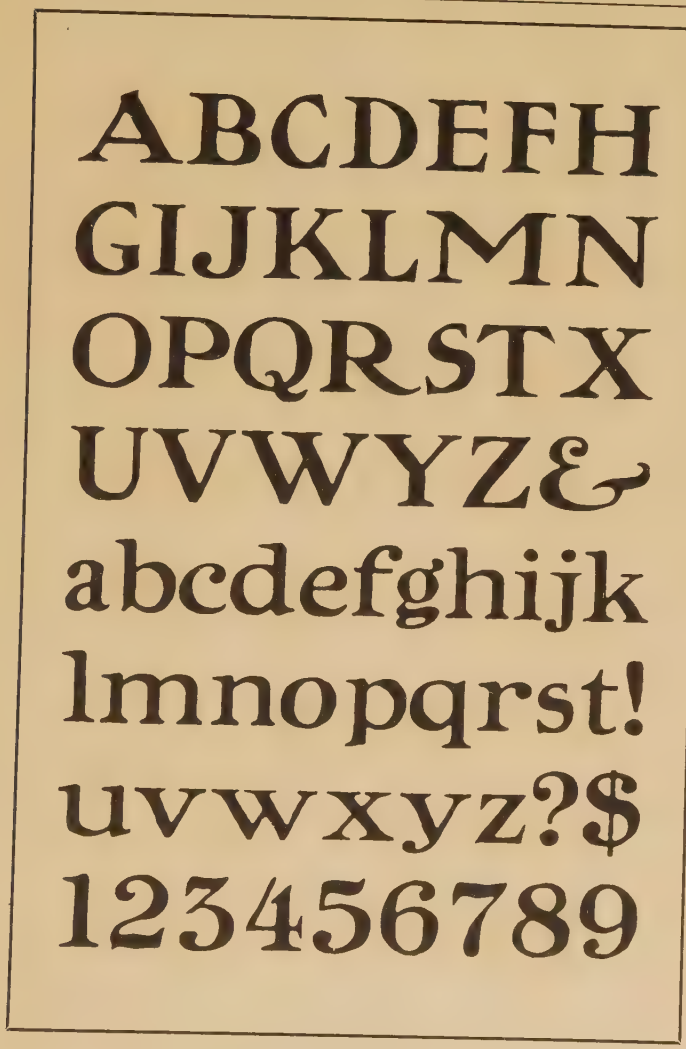
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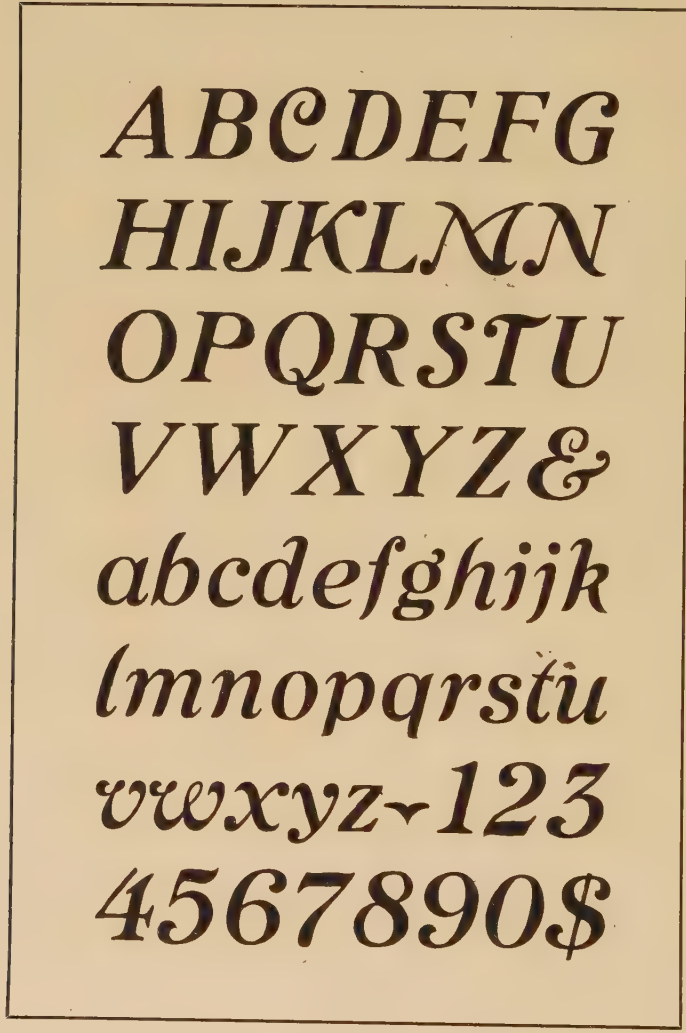
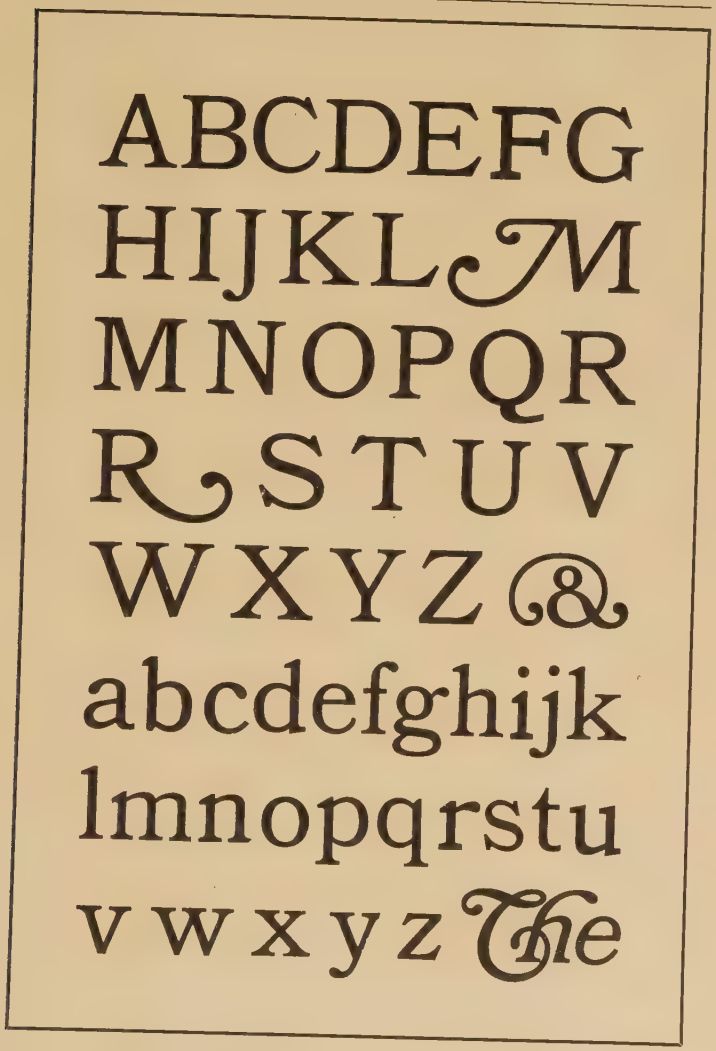
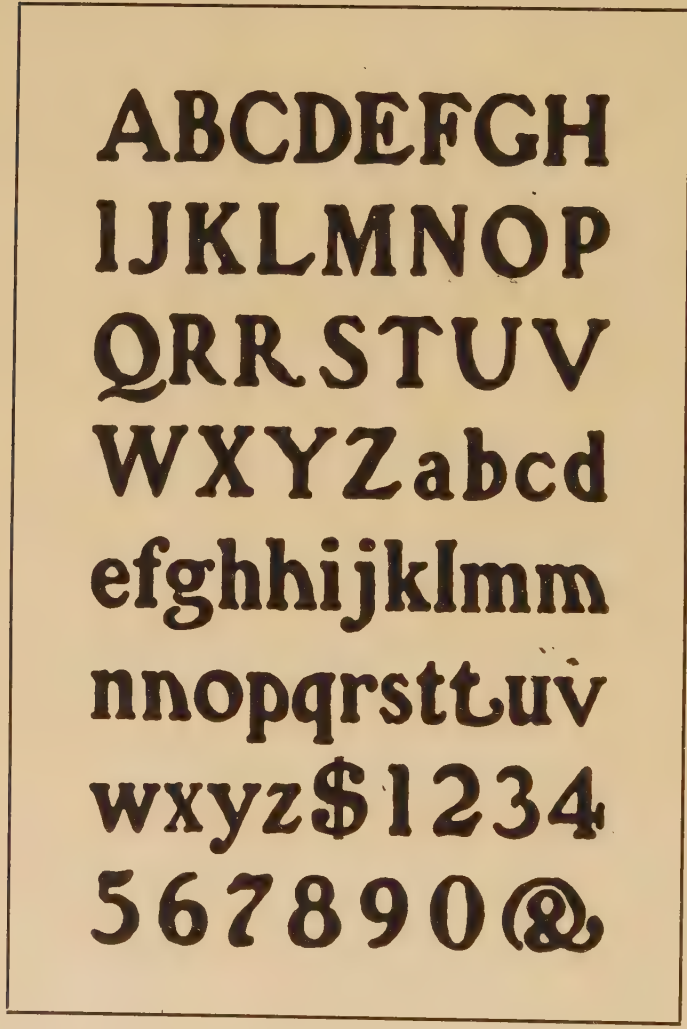
Hearst Type.



Hearst Italic Type.



Bookman Type.



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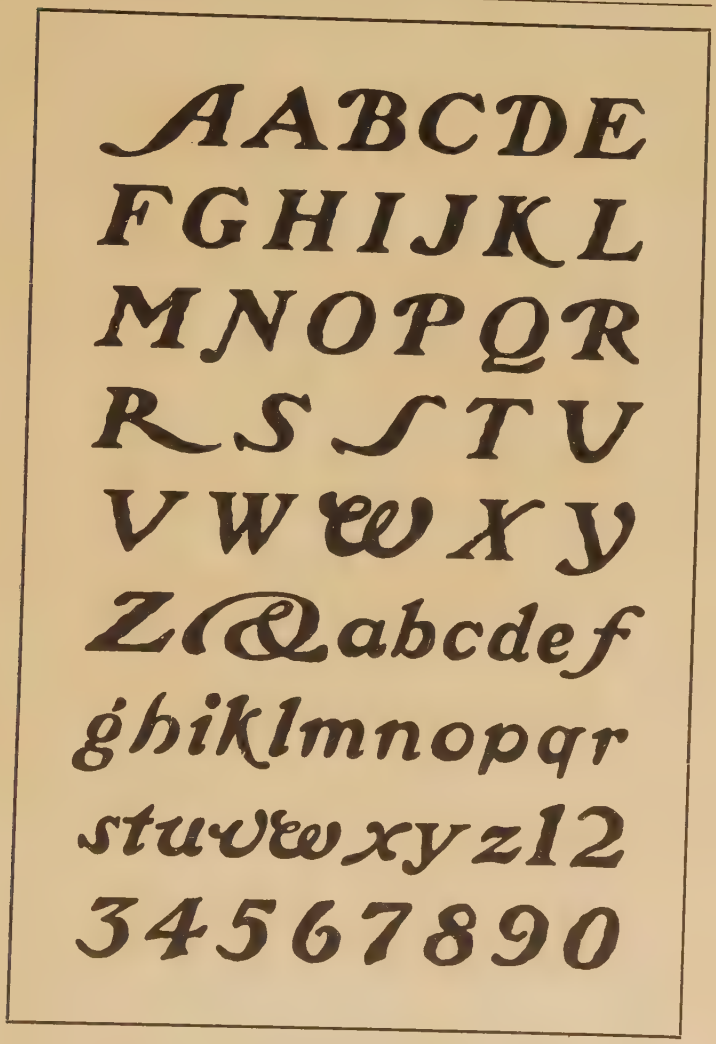
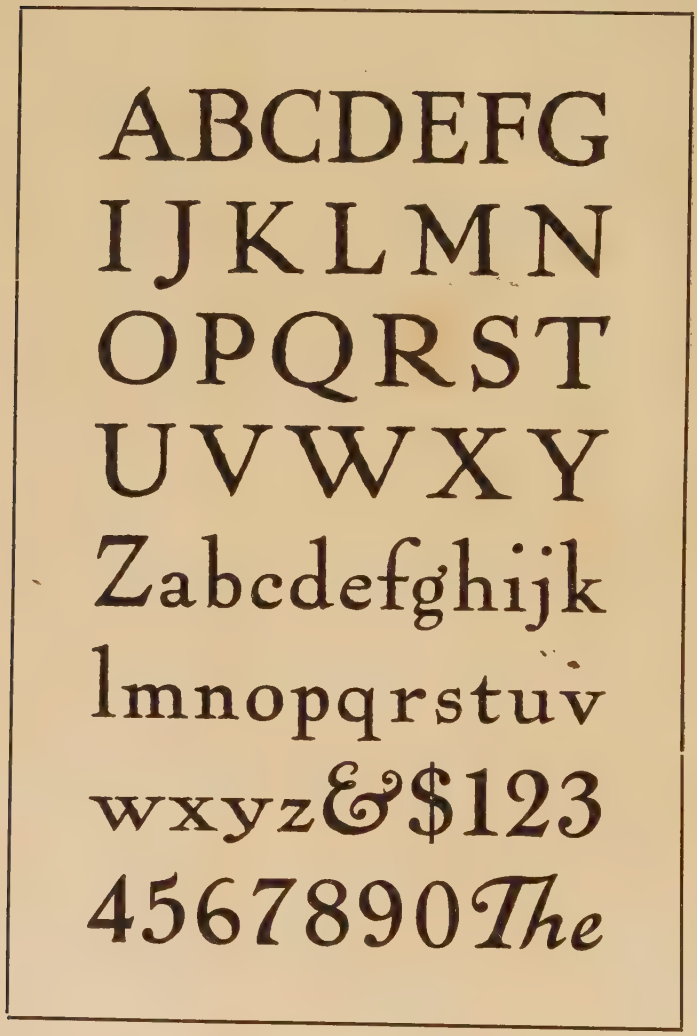


Plymouth Italic Type.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